

# FANTASY! CARTOONING



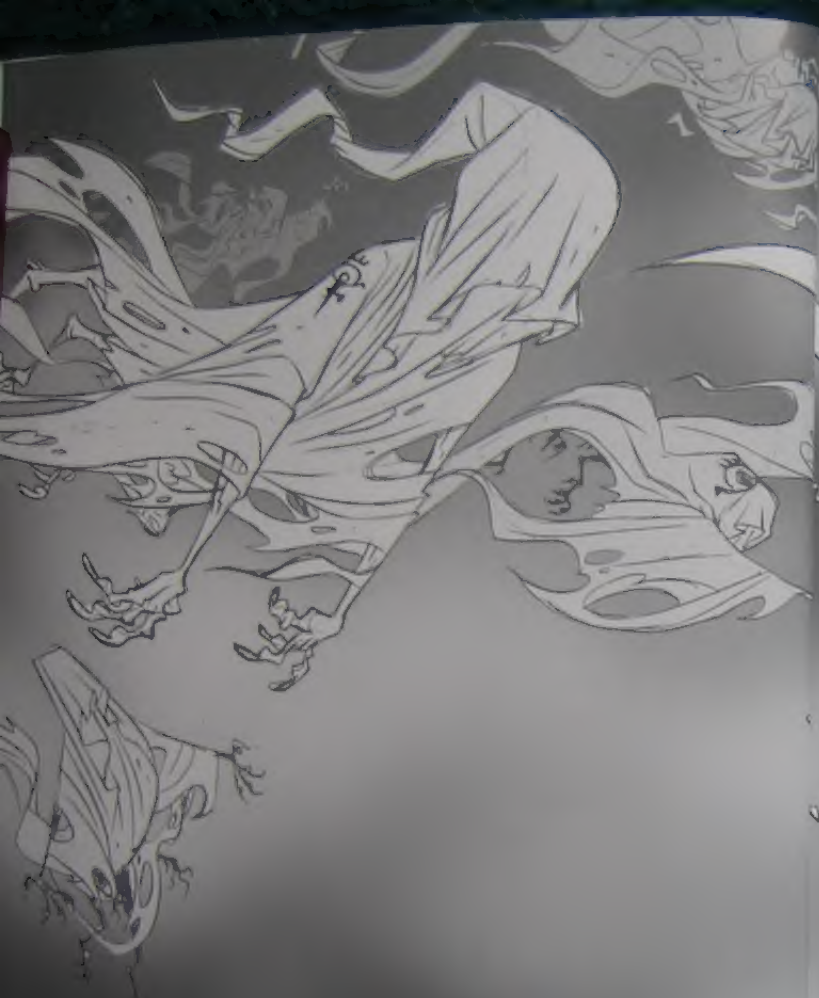
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catalog No. 672-80-1603  
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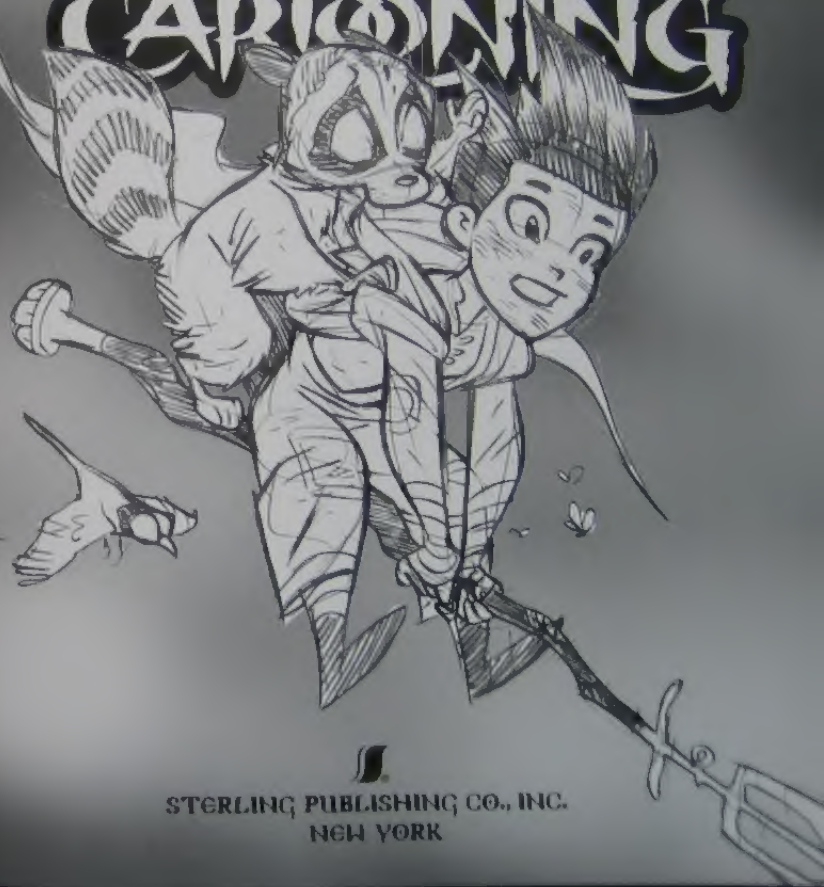
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BEN CALDWELL

# FANTASY! CARTOONING



  
STERLING PUBLISHING CO., INC.  
NEW YORK



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WWW.ACTIONCARTOONING.COM

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CALDWELL, BEN 1973-  
FANTASY! CARTOONING/BEN CALDWELL.  
P.cm.  
INCLUDES INDEX.  
ISBN 1-4027-1812-5  
1. FANTASY IN ART. 2. CARTOONING-TECHNIQUE. I. TITLE

NC764 .S97C35 2006  
741.5-DC22

NE7 G1 B7 B5 S1 A

PUBLISHED BY STERLING PUBLISHING CO., INC.  
387 PARK AVENUE SOUTH, NEW YORK, NY 10016  
© 2006 BY BEN CALDWELL  
DISTRIBUTED IN CANADA BY STERLING PUBLISHING  
C/O CANADIAN MANDA GROUP, 165 DUFFERIN STREET  
TORONTO, ONTARIO, CANADA M5K 3H6  
DISTRIBUTED IN GREAT BRITAIN BY CHRYSALIS BOOKS GROUP PLC  
THE CHRYSALIS BUILDING, BRAMLEY ROAD, LONDON W10 6SP, ENGLAND  
DISTRIBUTED IN AUSTRALIA BY CAPRICORN LINK (AUSTRALIA) PTY. LTD.  
P.O. BOX 704, WINDSOR, NSW 2756, AUSTRALIA

PRINTED IN CHINA  
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STERLING ISBN 1-4027-1812-5

FOR INFORMATION ABOUT CUSTOM EDITIONS, SPECIAL SALES, PREMIUM  
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for my grandmother

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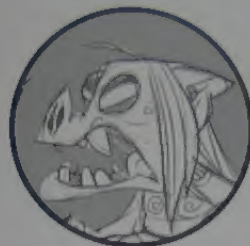
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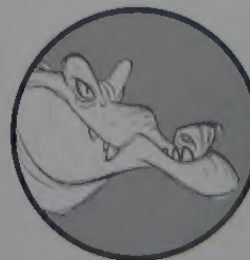


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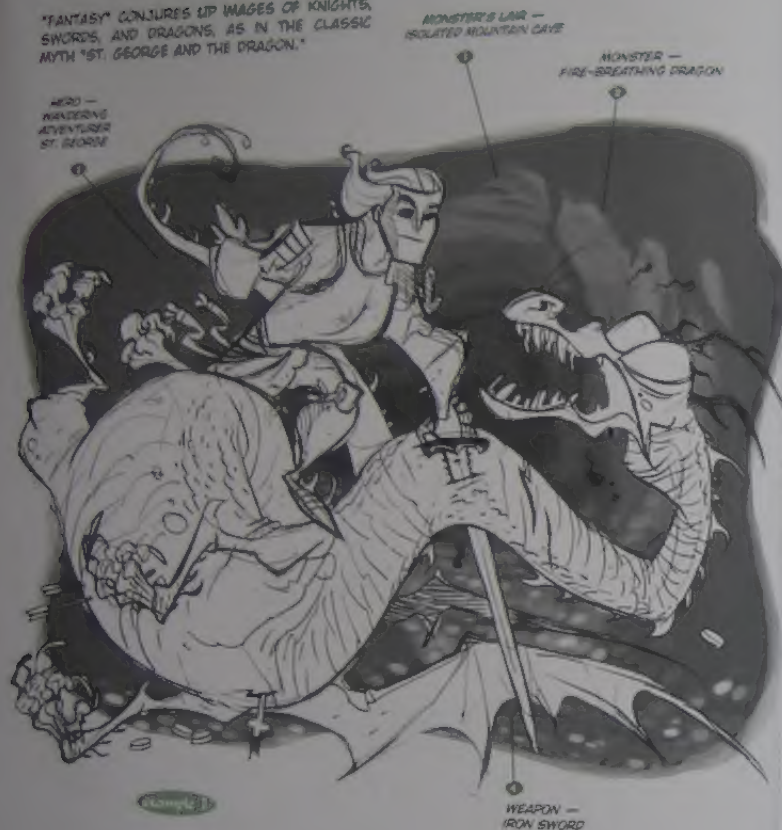
## CARTOON MAGIC

SO YOU WANT TO DRAW FANTASY CARTOONS? ME TOO! BUT LOTS OF PEOPLE TALK ABOUT "FANTASY" WITHOUT REALLY KNOWING WHAT IT MEANS. SO LET'S TAKE A FEW PAGES TO TALK ABOUT HOW TO GET THE MOST FUN AND CREATIVITY OUT OF YOUR FANTASY CARTOONS. THEN WE'LL BE SET TO DRAW A HOST OF FANTASY CHARACTERS AND SCENES!



## ONCE UPON A TIME...

"FANTASY" CONJURES UP IMAGES OF KNIGHTS, SWORDS, AND DRAGONS, AS IN THE CLASSIC MYTH "ST. GEORGE AND THE DRAGON."



THE SPECIFIC DETAILS OF THESE MYTHS — THE CHARACTERS, PROPS, AND SETTINGS — WERE USED BY ANCIENT STORYTELLERS WHO WERE FAMILIAR WITH THEM.

\* "DRACULA" WAS WRITTEN IN 1894

BUT THEY ARE ONLY DETAILS, AND CAN CHANGE TO FIT THE TASTES OF ANY AUDIENCE. OUTSIDE OF ITS DETAILS, THE MODERN "DRACULA" IS SIMILAR TO CLASSIC MYTHS.



LOOKING AT THESE EXAMPLES, YOU MAY HAVE NOTICED THAT WHILE SWORDS AND GUNS ARE OBVIOUS WEAPONS, GARLIC AND SHARPENED BITS OF WOOD ARE NOT!

THE STRANGE AND DREAMLIKE NATURE OF FANTASY IS EMPHASIZED BY GIVING "NORMAL" OBJECTS AND PLACES SPECIAL MEANING OR POWER THAT THEY LACK IN OUR OWN WORLD.



BELT OR GIRDLE — SPECIAL BELTS WERE WORN BY MANY HEROES, INCLUDING THE BRAVE LITTLE TAILOR, AND HYPPOLITA, THE AMAZON QUEEN



MAGIC SLIPPERS — CINDERELLA AND DOROTHY USED FANCY FOOTWEAR



APPLES — A PERENNIAL FAVORITE. GREEK MYTHS, JOHN HUBBARD WITNESSED AND APPLES OF IMMORTALITY. SNOW WHITE WAS POISONED BY AN APPLE



BROOMSTICK — WITCH'S VEHICLE OF CHOICE IN OLD EUROPE



TRIPOD — APOLLO'S MAGIC CHAIR, USED BY THE DELPHIC ORACLE TO FORETELL THE FUTURE



SPINDLE — CURSES SLEEPING BEAUTY, SPINS GOLD FOR RUMPLESTILTSKIN

WHETHER YOU FILL YOUR FANTASIES WITH STRANGE NEW CREATURES OR FAMILIAR ELVES AND GOBLINS, YOUR MOST IMPORTANT TASK IS TO AVOID DRAWING THE EXPECTED DETAILS — THIS WILL PUT YOUR AUDIENCE TO SLEEP.

INTRIGUE YOUR AUDIENCE BY TAKING THE BASIC IDEAS BEHIND FANTASY CHARACTERS (KINGS, WITCHES, AND SO ON) AND BY CARTOONING, EMPHASIZE THE WONDER, TERROR, AND WEIRDNESS OF TRUE FANTASY ADVENTURE!



## A LIVING WORLD

ANOTHER DIFFERENCE BETWEEN "NORMAL" AND FANTASY WORLDS IS THE INSULAR NATURE OF FANTASY - EVERYTHING IS RELATED TO EVERYTHING ELSE. FAIRY TALES ABOUND WITH LUCKY MEETINGS, LOST FAMILY MEMBERS, AND FATE-FILLED DESTINIES.

IN A FANTASY WORLD, EVERYTHING IS CONNECTED TO EVERYTHING ELSE TO CREATE A LIVING WORLD. ANIMALS TALK AND ACT LIKE PEOPLE. EVEN TREES AND RIVERS HAVE VISIBLE PERSONALITIES, IN THE SHAPES OF TREE SPIRITS AND RIVER GODS.

### HUMANIZED ANIMALS

KEEPS WARM WITH HIS FUR, PROTECTS HIMSELF WITH HIS CLAWS



normal cat

WEARS CLOTHES AND CARRIES A SWORD, ALTHOUGH HE ALREADY HAS FUR AND CLAWS

TALKS LIKE A HUMAN, EVEN USES POLITE PHRASES!



cat-like figure

### HUMANIZED OBJECTS

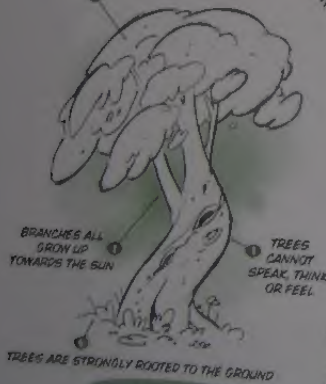
THICK CLUSTERS OF LEAVES FAN OUT TO ABSORB SUNLIGHT AND WATER

LEAVES USED TO "HUMANIZE" FIGURE AS HAIR AND BEARD

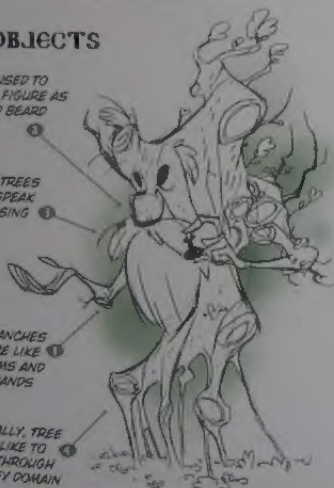
SOME TREES CAN SPEAK AND SING

BRANCHES ARE LIKE ARMS AND HANDS

OCCASIONALLY, TREE SPIRITS LIKE TO WANDER THROUGH THEIR LEAFY DOMAIN



normal tree

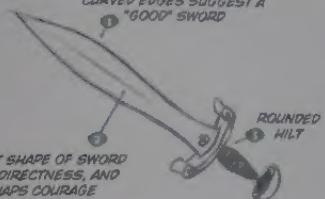


cat-like tree spirit

### OBJECTS WITH PERSONALITY

CURVED EDGES SUGGEST A "GOOD" SWORD

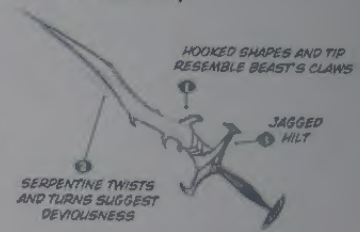
STRAIGHT SHAPE OF SWORD SHOWS DIRECTNESS, AND PERHAPS COURAGE



good sword

HOOKEED SHAPES AND TIP RESEMBLE BEAST'S CLAWS

SERPENTINE TWISTS AND TURNS SUGGEST DEVIOUSNESS



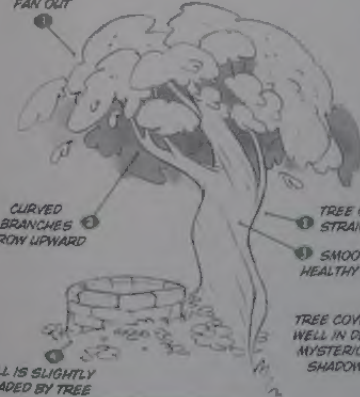
evil sword

### PLACES WITH PERSONALITY

SOFT LEAVES FAN OUT

CURVED BRANCHES GROW UPWARD

WELL IS SLIGHTLY SHADED BY TREE

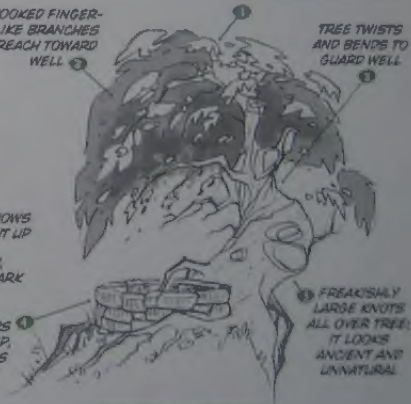


normal tree and well

HOOKEED FINGER-LIKE BRANCHES REACH TOWARD WELL

LEAVES DON'T OBSCURE THE TWISTING BRANCHES

FREAKISHLY LARGE KNOTS ALL OVER TREE! IT LOOKS ANCIENT AND UNNATURAL

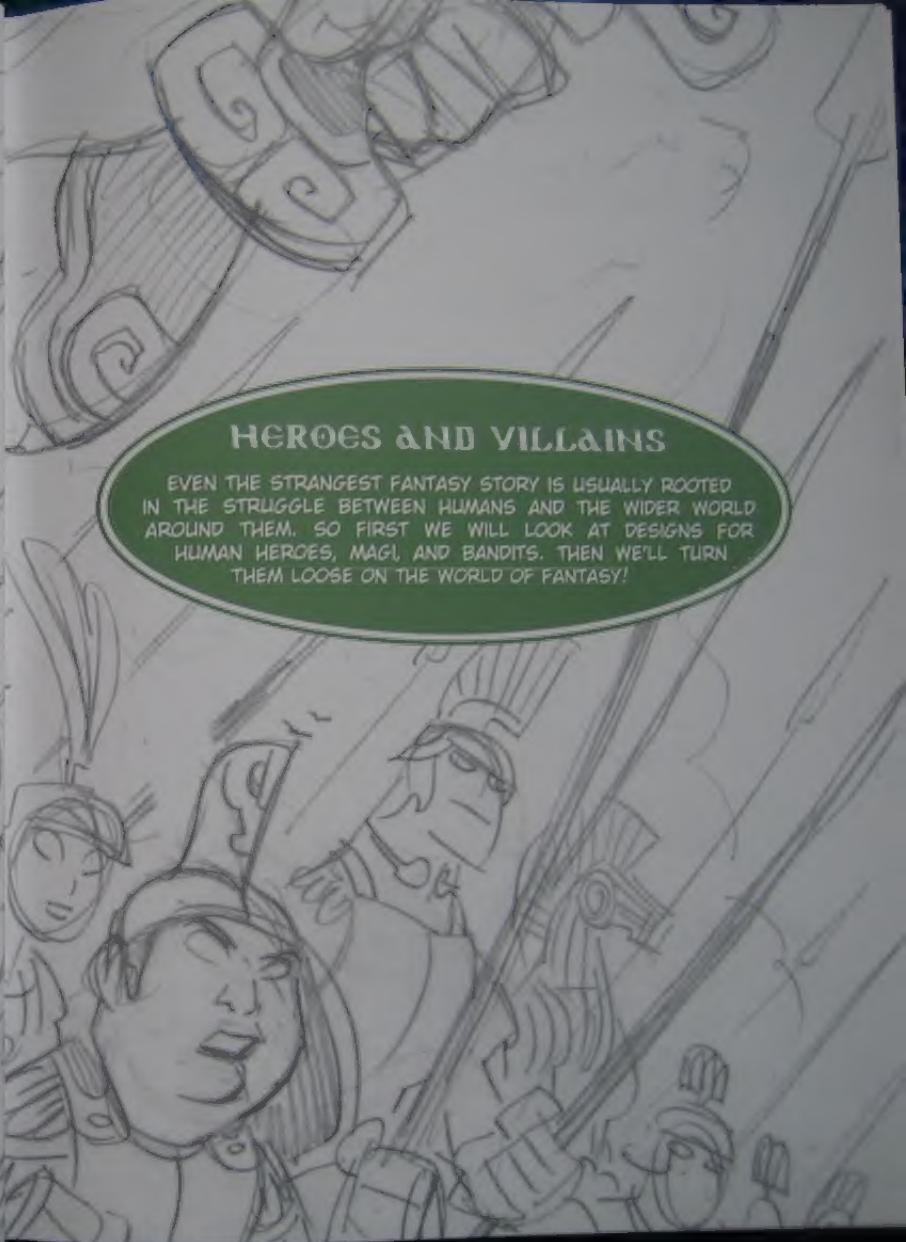


magic tree and well

IN THE END, THE IMPORTANT THING TO REMEMBER ABOUT FANTASY IS THAT THE DETAILS AREN'T TIED TO ANY PRESET IDEAS OR HISTORICAL PERIODS. THIS BOOK IS FILLED, NATURALLY, WITH FAERIES AND DRAGONS AND THE LIKE, BUT THESE ARE

JUST A STARTING POINT. THE DETAILS IN YOUR DRAWINGS HAVE ONE PURPOSE: TO SHOW A WORLD THAT IS MORE BEAUTIFUL, MORE TERRIFYING, AND MORE MYSTERIOUS THAN OUR OWN. LET'S DRAW!



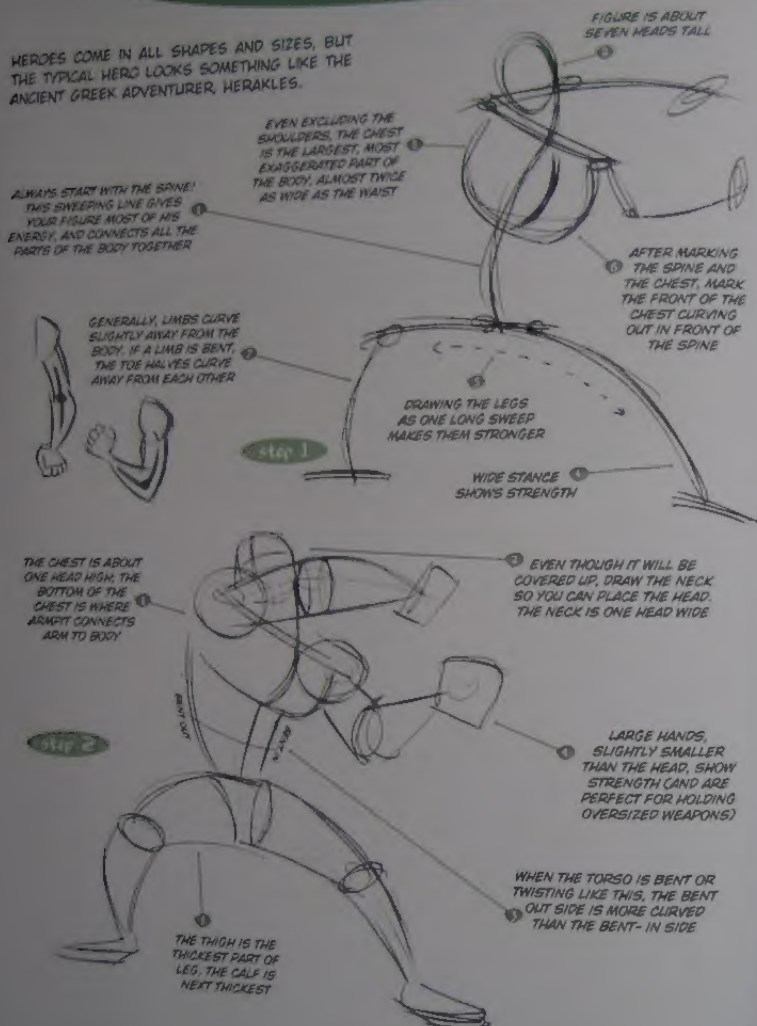


## HEROES AND VILLAINS

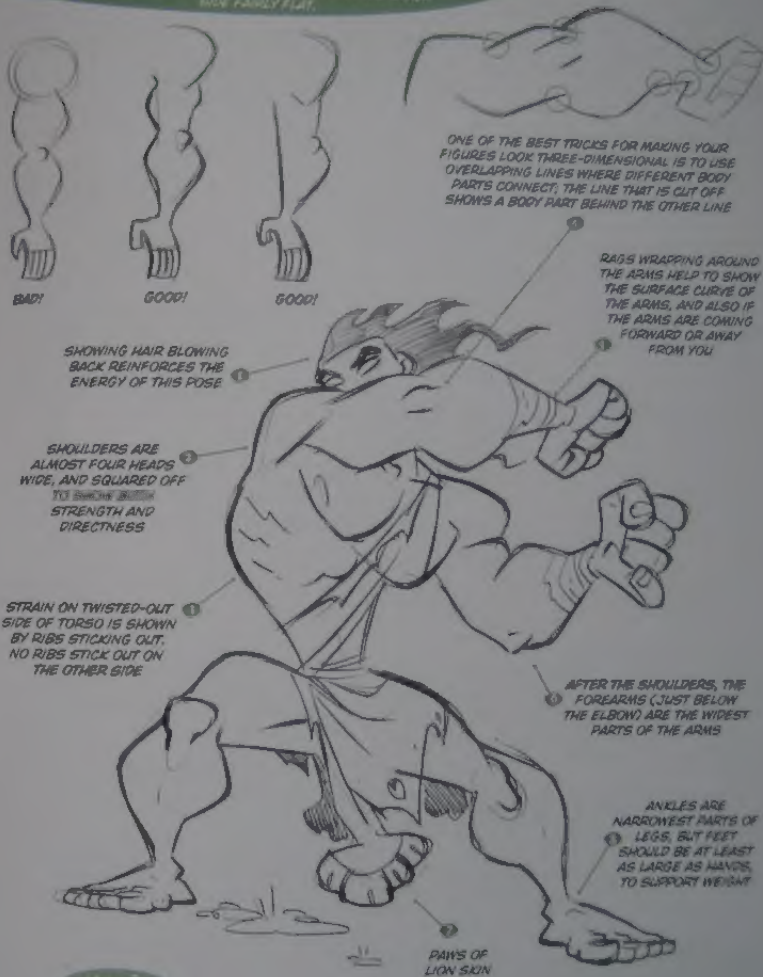
EVEN THE STRANGEST FANTASY STORY IS USUALLY ROOTED IN THE STRUGGLE BETWEEN HUMANS AND THE WIDER WORLD AROUND THEM. SO FIRST WE WILL LOOK AT DESIGNS FOR HUMAN HEROES, MAGI, AND BANDITS. THEN WE'LL TURN THEM LOOSE ON THE WORLD OF FANTASY!

# THE HEROIC IDEAL

HEROES COME IN ALL SHAPES AND SIZES, BUT THE TYPICAL HERO LOOKS SOMETHING LIKE THE ANCIENT GREEK ADVENTURER, HERAKLES.



WHEN DRAWING MUSCLE BULGES, AVOID MAKING BOTH SIDES OF A LIMB BULGE OUT EQUALLY (THE "BREAD" "MARSHMALLOW" LOOK). INSTEAD, LOOK AT THE DIFFERENCE BETWEEN THE FRONT AND BACK OF A LIMB OR, JUST SUGGEST MUSCLES ON THE OUTSIDE WHILE KEEPING THE OTHER SIDE FAIRLY FLAT.

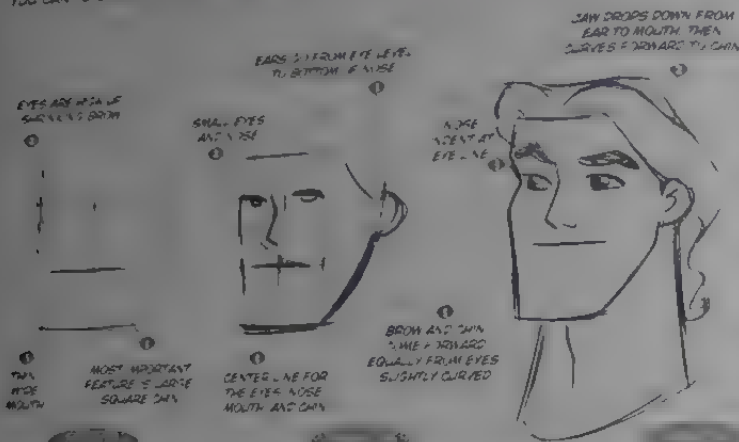




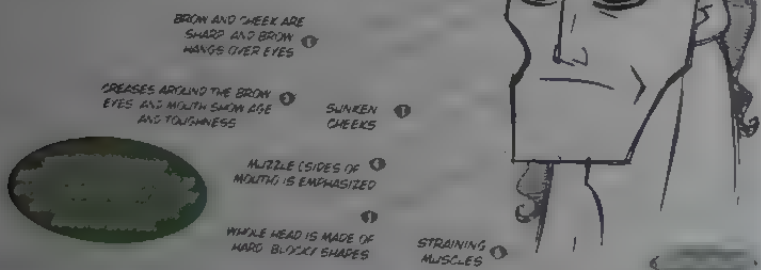
# THE HEROIC HEAD

THE MOST IMPORTANT PART OF MANY CHARACTERS IS THE FACE. THE FACE SHOWS A CHARACTER'S PERSONALITY AND EMOTIONS. AND IT'S UP TO YOU TO USE EVERY DRAWING TRICK YOU CAN TO CONVEY THIS INFORMATION!

IN THE INTRODUCTION, I MENTIONED HOW LINES AND SHAPES CAN BE USED TO REVEAL A PERSONALITY. LET'S LOOK AT THE BASIC SHAPES OF A HEROIC HEAD.

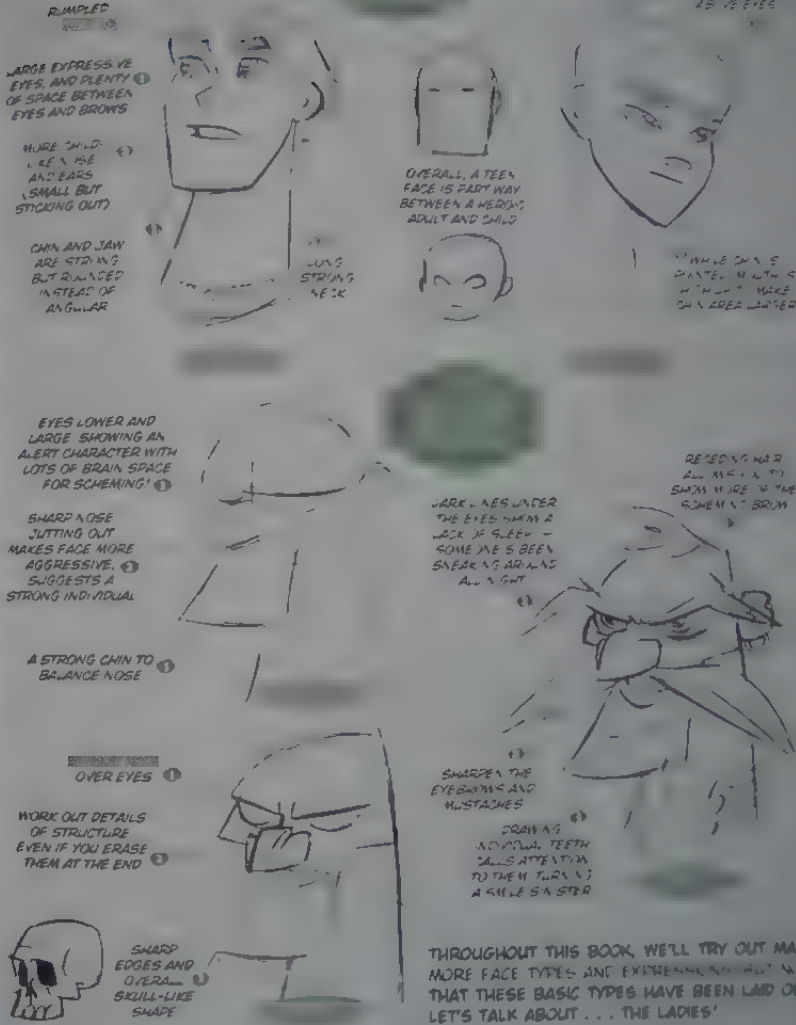


THESE ARE THE BASIC SHAPES AND PROPORTIONS FOR MOST HEROES. NOW LET'S CONSIDER SOME OF THE MAJOR VARIATIONS IN SHAPES AND PROPORTIONS THAT REVEAL A CHARACTER'S PERSONALITY.



## VARIATIONS

TO GAIN A "BIG" EFFECTIVE DASH OF CHARACTER WITH THE EYES  
 TO GAIN A "BIG" EFFECTIVE DASH OF CHARACTER WITH THE EYES  
 TO GAIN A "BIG" EFFECTIVE DASH OF CHARACTER WITH THE EYES







NOW THAT WE'VE LOOKED AT SOME BASIC PHYSICAL TYPES OF HEROES AND HEROINES LET'S CONSIDER SOME OF THE RULES THEY CAN PLAY IN CLASSICAL FANTASY STORIES

WE'LL START WITH THE SIMPLE PEASANT, PARTLY BECAUSE PEASANTS ARE SO POPULAR, AND PARTLY BECAUSE THEY WEAR THE MOST BASIC CLOTHES, WHICH CAN BE ELABORATED ON TO CREATE THE FANCY APPAREL OF KNIGHTS AND LORDS

1. VERY SHORT  
MAYBE A FEW  
INCHES SHORTER

2. NO  
NECK

3. BORN ARE  
BENT & L  
TO BAY -  
A S  
WEAKNESS OF  
UNCERTAINTY

4. LARGE HANDS  
AND FEET  
STRESS THAT  
AN ORDINARY  
SLIGHT BODY

5. SQUARED-OFF  
SHOULDERS

6. Slightly  
SLANTED NOT  
STOCKY OUT  
CHEST - KE  
KNIGHT (P. 26)

7. LEGS ARE NOT APART IN  
STRONG CERTAIN STANCE

8. LIMBS NOT LARGE  
BUT WELL DEFINED  
ESPECIALLY  
FOREARMS AND  
LOWER LEGS

9. TEEN  
FACE  
(P. 19)

10. THICK NECK  
SLOPES TO  
SHOULDERS

11. PALM  
FORWARD -  
ANOTHER  
SIGN OF  
WEAKNESS  
OR PASSIVITY

12. ALERT EAGER  
EXPRESSION

13. A SIMPLE BELTED  
TUNIC, SHORT  
WITH A BASIC BELT  
AND COLLAR

14. ANY WEAPON  
MIGHT BE  
OVERSTATED  
EMPHASIS THAT  
HE/HASN'T  
FULLY "GROWN  
INTO" HIS ROLE

15. PATCHES SHOW A  
SIMPLE HARD LIFE

16. WITHOUT MUCH STRENGTH  
OR EXPERIENCE PEASANTS  
WERE OFTEN AIDED BY  
WIZARDS, FAIRIES AND  
STRANGE CHARMS

17. EASILY TIGHT-FITTING  
OTHER ENEMIES IS A  
VIA MURDER AND  
MURDER - FITTING  
SUBJECT - ALL TEENAGE  
AWARENESS

18. EVERYTHING  
SMALL  
WORN DOWN

19. HEAVY BOOTS OR  
GLOVES ARE A GREAT  
PRIDE TO ACC EVEN  
MORE STRENGTH TO  
HANDS AND FEET

20. PEASANT DRESS  
MAY BE PEASANT  
OFTEN CARRY MORE THAN  
THEIR OWN CLOTHES  
GIVE THE CHARACTER

21. SPECIAL RED  
JOURNALS - KE  
SHEPHERD'S OR TAILORS  
CARRY THEM IN THE R  
TRACE IN THE MOUNTAIN  
WENT TO THE MOUNTAIN  
THEY HAD A CAN

22. BAGS AND  
POUCHES

23. IN PEACE AND WAR MUST  
PEASANTS WEAR - HELP  
CLOTHES THIS EXAMPLE  
IS RE-APPROPRIATE WITH  
LEATHER TO MAKE A TIGHT  
ARMOR

24. DUE TO AN OUTDOOR  
LIFE PEASANTS  
WEAR MUCKY CAPS  
OR TURBANS

## PEASANT VARIATIONS

LIKE MORGAN, P. 40,  
WE WANT TO HAVE HIP  
WHICH STICKS OUT MORE

ELBOWS AND  
KNEES DISAPPEAR  
IN THE OVERALL  
SWEEP OF LIMBS

NECK MERGES  
WITH CHEEKS AND  
SHOULDERS

LARGE SHOULDER  
SOCKET BUT SHOULDERS  
DISAPPEAR IN SLOPE  
FROM NECK TO ARM

ELBOW IS  
THICKEST  
PART OF ARM

ON THINNER FIGURES  
JOINTS ARE MORE  
VERTICAL. IN HEAVY  
FIGURES, THEY ARE  
MORE HORIZONTAL

BODY IS ALL  
CURVES, NO  
SHARP EDGES

THE TRADITIONAL CHINESE  
PEASANT OUTFIT IS SIMILAR TO  
THE EUROPEAN COUTURE —  
A LONG JACKET AND TROUSERS

FIGURE IS ABOUT  
FOUR TO FIVE  
HEADS HIGH

SMALL HANDS AND  
FEET TO EMPHASIZE  
MASS OF TORSO

CHEST AND HIPS  
MUCH LARGER THAN  
USUAL PEASANT,  
WITH A HIGHER  
WAIST

SEE P. 43  
FOR DRAWING  
HEAVY FACES

DRAW FINGERS AS  
A ROUND MASS

FIGURE IS ONLY  
FOUR HEADS TALL  
AND HEAD IS AS  
WIDE AS IT IS HIGH

SHOULDER IS PART OF  
SLOPE FROM NECK TO  
ARM. SHOULDER  
SOCKET IS MINIMIZED

VERY SMALL  
HANDS AND FEET

SINCE SHE IS  
BALANCED ON ONE  
FOOT, THE REST OF  
HER BODY SHOULD BE  
CENTERED EVENLY ON  
EACH SIDE OF FOOT

DECENT-SIZED CHEST  
OVERSHADOWED BY  
ENORMOUS FOREARMS  
AND SHOULDERS —  
A STRONG BUT UN-  
CONVENTIONAL BUILD

FIGURE IS SEVEN  
HEADS TALL

THIS FOREARM COMES  
FORWARD SO IT LOOKS  
SHORTER AND MORE  
DRASTICALLY CURVED

THICK LEGS FROM TOP  
TO BOTTOM CONVEY  
STRENGTH BUT KEEP  
AT LEAST ONE PART  
(HERE, THE KNEES) A  
LITTLE THINNER

SIMPLE HEAVY  
WIDE BREECHES

GIRLY DETAIL —  
APRON AND BOW

TORSO IS A  
SINGLE BLOCK  
WITH HIGH WAIST  
AND SLIGHTLY  
LARGER HIPS

LEGS AND ARMS ARE  
THICKEST AT HIPS  
AND SHOULDERS, AND  
GENTLY NARROWING  
TO ANKLES AND  
WRISTS

SWISHING CAPE AND  
HAIR SUGGEST  
MOTION OF WALK

HANDS THIS  
SMALL CAN BE  
JUST KETTER AS  
BARS — SHOWS  
WITHOUT MUCH  
DETAIL

SKIRT FOLLOWS  
CURVE OF LIFTED  
LEG. SOCKS SHOW  
CURVES OF LEGS

MINIMAL FACE  
— NO EYES  
— NO NOSE  
— MUSTACHE

OVERALLS  
AND SIMPLE  
SHIRT COLLAR

JUST USING A FEW  
BOLD LINES KEEPS  
A POSE CLEAN AND  
POWERFUL



# KNIGHTS

6. JURY IS REVEN  
MEAN TALL - NAME  
AS HYDRALES (2.14)

KNIGHTS ARE THE  
FANTASY WITH  
OVERSIZED CHESTIC  
SHOULDERS AND ARMS

LEGS AND ARMS  
FIRM, LONG  
POWERFUL  
CURVES

WIDE STANCE AND  
TURNED OUT LEGS SHOW  
POWERFUL POSE

REMEMBER THAT MARKING EYE-  
LINE SHOWS WHETHER FACE IS  
LOOKING UP OR DOWN - AND  
SINCE THIS FACE IS LOOKING  
UP THE EAR IS BELOW THE EYES

HAVE NECK CURVE  
FORWARD - A SIGN OF  
BULLISH STRENGTH

ONE SIDE OF LIMB  
CURVES MORE THAN  
OTHER AND EXTREME  
CHANGES FROM THICK  
TO THIN IN LIMBS ADD  
ENERGY TO FIGURE

SHOULDER OF  
RAISED ARM  
STAYS UP  
ABOVE TURSO

LEGS ARE MINIMIZED  
IN FAVOR OF THE  
CHEST BUT LARGE  
FEET SUPPORT THIS  
TOP HEAVY HERO

FINGERS ARE  
SQUARED BUT NOT  
CRUDELY BLUNT

RAISED ARM  
REVEALS BACK OF  
SHOULDER  
(COMPARE TO  
MORGAN ON P. 20)

FLOWING SUPERHERO  
CAPE ADDS TO SPACE  
FIGURE TAKES UP,  
MAKING STRONGER  
IMPACT ON VIEWERS

AREAS WITH MOST  
MOVEMENT (NECK,  
SHOULDERS,  
HANDS) HAVE MORE  
HINGED PARTS

MEDIEVAL ARMOR WAS  
DESIGNED TO FIT  
CLOSELY TO THE BODY,  
AND SHOULD BE DRAWN  
AS SURFACE DETAILS

POINTED ELBOW  
GUARD (COULTER)

FEET ARE FAIRLY  
WIDE, BUT COME TO  
A SHARP POINT

HAD HINGED  
FINGERS

A NICE BALANCE OF  
CURVED AND SHARP  
LINES MAKES  
KNIGHT DANGEROUS,  
BUT NOT SINISTER

IN REAL LIFE, ARMOR  
RESTRICTED A  
KNIGHT'S MOVEMENT,  
BUT NOT IN CARTOONS!

KNIGHTS OFTEN WORE  
A CHAIN MAIL TUNIC  
COVERED BY A FANCY  
CLOTH TUNIC

KNEE "WINGS"  
(POLEYNES)  
GUARD SIDES AND  
BACK OF KNEE

LONG, HINGED  
METAL BOOTS  
(SABATONS) FOR  
RIDING HORSES

## HERALDRY

"QUARTERED" SHIELD  
WITH A, TERNATING  
DARK AND LIGHT  
PATTERN

GEOMETRIC  
FLOWERS

UNREALISTIC  
STYLIZED  
TAIL

SIMPLE  
SHAPES

FLATTENED,  
NO SENSE  
OF DEPTH

EASY TO RECOGNIZE  
THE MAIN PART  
HEAD, WINGS AND TAIL

HANDS ARE  
RAISED HIGH  
IN THE  
WEAPON, LIKE  
A HAWK

FIGURE 4  
5' X HEADS TALL  
(A. TALL IN HEAD  
IS BEAT DOWN IN  
FRONT OF NECK)

SINCE ARMS ARE  
RAISED 90° HIGH  
SHOULDERS  
REALLY PULL UP  
FROM TORSO

A SKIN LIKE  
FACE TO MATCH  
THE SKELETAL  
BODY

WIDE  
STANCE

SHARPEN ROUND  
EDGES, IF THE  
HEAD OR RIBCAGE

TO EMPHASIZE THE  
"UNNATURALNESS"  
OF WARLORDS: TWIST  
OF THEIR PROPORTIONS  
INTO SOMETHING  
UGLY AND STRANGE

WHILE THIS IS A  
FRONTAL POSE  
ANGLE THE CHEST  
SLIGHTLY TO AVOID A  
BORING, EVEN  
COMPOSITION

THE BEST WAY TO CREATE AN EVIL  
CREEP IS TO TAKE A HEROIC  
CHARACTER AND TWIST IT AROUND, —  
BY TURNING A HERO'S CAPE INTO A  
RAGGED COWL, FOR INSTANCE

AGAIN, TWIST HEROIC  
MUSCLE BULGES INTO  
ANGULAR, HARSH SHAPES



HIDE THE FACE —  
EXCEPT THE EYES —  
TO ADD MYSTERY

RAZOR-SHARP  
MUSTACHE

WERE OFTEN  
OUTS DERS  
CONSIDER GIVING  
THEM OPULENT AND  
EXOTIC ARMOR

RAGGED COWL  
RESEMBLES WINGS  
OF A BAT OR DRAGON

POINTED SHAPES  
SHOW DANGER AND  
ANIMAL SAVAGERY

HANDY ARMOR LINES  
SHOW CURVE AS ARM  
COMES FORWARD  
FROM SHOULDER,  
THEN BENDS BACK  
FROM ELBOW

CAPE ALSO ADDS  
IMPOSING SIZE  
TO THIN FIGURE

SHOULDERS  
SHARP, RE  
AS AN HED, A  
ED TA, AS

ARMED WITH  
ANY IN A  
AN THE WASTE  
A TIDE



FIGURE INTERESTED  
HEAD, TALL, A MUSTACHE  
"ALL AS MEN" HAIR

LARGER "HEFT" AND  
MORE "REALITY" TO THE  
POSTURE. NO "STYLISH"  
CHARACTER

JUST AS THE CARRY  
CURVES FORWARD, THE ELBOW  
CURVES MORE BACK-  
WARD

SAFETY FIGURE  
NEVER TO BE  
FOR THE "HEFT"  
GIVEN WITHIN  
MORE IN THIS AGE

SLIGHTLY LARGER, AND  
STRONGER "HANDS AND FEET"  
THAN TYPICAL FEMALE FIGURE

MAKE FIGURE MORE  
ENERGETIC WITH STRONGER  
CURVES ON THE OUTSIDES  
OF LIMBS AND STRAIGHTER  
LINES ON THE INSIDES

LIKE THE KNIGHT GIVE FIGURE  
POWER BY DRAMATIC COMBINATION  
OF THICKS (CHEST, HIPS, UPPER  
AND LOWER LIMBS, WITH THINS  
(WAIST AND JOINTS)

JOINTS ARE CLEARLY  
MARKED BUT DON'T  
STAND OUT FROM  
LIMBS TOO MUCH

AMAZONS WERE THE MYTHICAL WARRIOR ELITE  
OF THE ANCIENT WORLD. RELATED TO THE  
NOMADIC SCYTHIANS, THE AMAZONS WERE DOM-  
INATED BY THEIR FIERCE WARRIOR WOMEN.  
STRONG, GRACEFUL, AND MORE THAN A LITTLE  
WILD, THE AMAZONS FOUGHT IN THE TROJAN  
WAR AND AGAINST HERAKLES.

SMALL BUT  
SHOULDERS

THE CHEST  
CURVES OUT FROM  
THE ARMPIT TO  
THE BOTTOM OF  
THE RIB CAGE

PROFILE  
BASICALLY  
CIRCLE

EAR AND JAW START  
BEHIND HALFWAY  
MARK OF PROFILE

NECK IS  
CENTERED AT  
BASE OF JAW

HIGH FOLLOWS BROW  
SLOPES DOWN  
PARALLEL TO JAW

SHORT NOSE, THEN  
SLOPES SLIGHTLY  
BACK TO CHIN

JAW GOES DOWN TO  
MOUTH, THEN CURVES  
FORWARD TO CHIN

BRONZE  
TARA  
(CROWN)

BRONZE  
SHOULDER  
PLATES

TIGHT FITTING BREASTPLATE —  
FOR ACTIVE FEMALES, IT IS  
BETTER TO DRAW CHEST AS  
SINGLE, SWEEPING LINE

SHORT SKIRT  
FOR EASY  
MOVEMENT

ANCIENT WARRIOR  
COMMONLY WORE  
SANDALS OR EVEN  
WENT BAREFOOT

THE FAMOUS  
GREEK  
"CRESTED"  
HELMETS

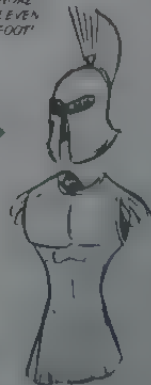
GREEK SHIELDS  
OFTEN HAD IMAGES  
LIKE MEDUSA TO  
TERRIFY ENEMIES!

MALE GREEK WARRIORS WORE  
THE SAME ARMOR AND SHORT  
METAL STUDDED SKIRT

LONG, FLOWING  
HAIR SHOWS  
FREEDOM AND  
ACTION

FITTED GREAVE  
(ARM GUARD)

CLASSIC  
"LEAF  
BLADE"  
SWORD



\*IN CLASSICAL GREECE, KNIGHTS WERE  
WEALTHY CITIZEN-SOLDIERS WHO ARRANGED  
THEIR OWN TRAINING AND EQUIPMENT



SWARMING OVER THE ANCIENT WASTELANDS, BARBARIANS WORE SAVAGE ANIMAL SKINS AND BORE CRUDE WEAPONS. THEIR UNCIVILIZED NATURE CAN BE EXPRESSED WITH MUSCULAR NON-HEROIC BODIES AND CRUDE GEAR



1. EARS AS FINE  
AS HORNS

4. HEAD POINT  
IN ARMS  
COMES OUT  
FROM ARMS

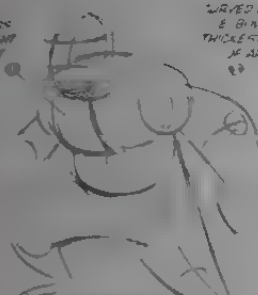
1. NOSE AS HIGH  
AS CHEST

1. NOSE AS HIGH  
AS CHEST

1. WAVED, NES  
E BUN S  
THICKEST PART  
IN ARM

1. LARGE, SQUARED  
HEAD AND FEET

1. HEAD "LARGE"  
OUT BUT NOT  
LARGER THAN  
CHEST



1. THICK  
FORWARD BENT  
BUT NOT  
BENT

1. SHOULDERS  
SHOWN SLIGHTLY  
FROM ARM



1. HINTING AT A FEW  
MUSCLES SHOWING  
STRENGTH 6)  
UNDER FLAB

1. BLUNT DETAILS IN  
FINGERS, FACE ETC TO  
MATCH OVERALL  
BLUNTNES OF FIGURE

1. INDIVIDUAL JOINTS  
AND MUSCLES  
LARGELY LOST IN  
OVERALL MASS

1. HEAD AS  
A FEW  
AS THE  
1.

1. HEAD AS  
A FEW  
AS THE  
1.



1. HEAD AS  
A FEW  
AS THE  
1.



1. SHOULDER AND NECK  
SHARP Joints  
THICKENED  
SURE EMPHASIS NO  
LOW HUNTING CRUEL

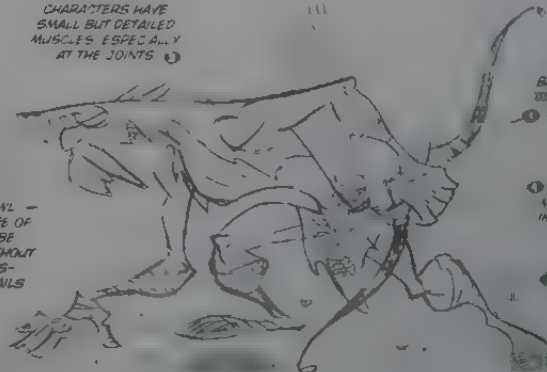
1. HEAD HAS THE MAJOR  
POINT, LIKE THE NOSE  
OF A WOLF OR SHARK,  
WHICH IS REPEATED IN  
THE HOOKED NOSE,  
BEARD AND JAW

1. LIKE A STARVING  
ANIMAL, SHARP  
RIBCAGE NARROWS  
INTO THIN STOMACH

1. SHARP JOINTS  
STICK OUT DRASTIC  
COMES NATURAL OF  
THICK AND THIN  
LIMBS SHOWS WIRY  
STRENGTH

1. EXTREMELY LEAN  
CHARACTERS HAVE  
SMALL BUT DETAILED  
MUSCLES ESPECIALLY  
AT THE JOINTS

1. BARBARIANS  
ARCHERS



1. ANIMAL SKIN CONVL -  
THE ACTUAL TYPE OF  
ANIMAL CAN BE  
SUGGESTED WITHOUT  
TOO MANY DIS-  
TRACTING DETAILS

1. EVERY JOINT AND  
MUSCLE STICKS OUT  
INCLUDING EAR, EYES

1. BARBARIANS  
CLOTHES OF FUR

BANDITS WERE NOMADIC TROUBLEMAKERS WHO LIVED OUTSIDE THE LAW. THESE "OUTLAWS" RANGED FROM WRONGED DO-GOODERS TO DISGRACED ARISTOCRATS TO THUGGISH CROOKS. A BRIGAND'S CLOTHES WERE OFTEN A MIX OF PEASANT RAGS AND STOLEN FINERY.

AS A SOCIAL REBEL, A BANDIT'S APPEARANCE AND COSTUME SHOULD REFLECT HIS RUGGED, CHAOTIC INDIVIDUALISM. A HARSH LIFE LEAVES MANY WITH A BROKEN NOSE AND BAD TEETH, BUT BRIGANDS COVER UP THEIR DEFECTS WITH EXTRAVAGANT JEWELRY AND BEHAVIOR.

FIGURE IS KEY HEAD-TAIL

EYES WILL BE SHADOWED BY BRIM OF HAT

TALL, POWERFUL CHEST AND SMALL, LANKY, TALL, THIN FURTHER UP THE TAIL

MOOVED A JOSE

MOST OF CHIN IS ACTUALLY BEARD

BULLISH NECK

TURN NECK AND SHOULDERS AT THE BEST, NE MAKING NECK CURVE MORE DOMINANT AND BULLISH

CHEST STICKS OUT AREA BELOW CHEST ALSO SWELLS OUT TO SHOW CHARACTER IS BEEFY RATHER THAN REFINED

USUALLY ONE SIDE OF ANY LIMB IS FAIRLY STRAIGHT, THE OTHER SIDE CURVED

HAND WRAPPED AROUND KNEE

EXCEPTION TO THE RULE — STRAIGHT LEG IN PROFILE ALTERNATE BETWEEN STRAIGHT AND CURVED EDGES

A FORMAL, HIGH-COLLARED JACKET WITH ELEGANT DETAILS, NOW A LITTLE RAGGED

FANCY EMBROIDERY

BANDITS ARE OFTEN MILITARY CENTERERS AND BANDIT L.N. NIGHT KEEP BACKER AND OTHER ELEMENTS OF MARTIAL CAREER

BUTTONS

PATCHES ESPECIALLY AT JOINTS

BANDITS ARE FOND OF FLASHY JEWELRY

FANCY BUT WORN HAT BRIM ACTS LIKE BROW TO OVERSHADOW EYES

STRONG, BENT NOSE HAS BLUNT TIP AND NOSTRILS OF A MAN OF ACTION

WIDEL MUSTACHE LESS EVIL AND MORE STYLISH

EVEN WHEN A BRIGAND ISN'T LARGE AND STRONG, HE HAS WIRY, WELL-DEFINED MUSCLES

LOTS OF BELTS, BUCKLES, STRAPS AND POUCHES

STRONG, BLUNT FINGERS

A CURVED UN-KNIGHTLY SABER

EXAGGERATED BUKITS WITH SHARP HEELS AND TIPS

RAGGED, BUT NOT OVERLY SINISTER COATTAILS, COMPARE TO KNIGHT (P 27) OR WARRIOR (P 29)





LESS PHYSICALLY  
HEAVY THAN  
BEN TALL, BUT  
FIGURE IS HEAVY

① LARGE CHIN AND  
SMALL BRAIN FOR  
LOW RANKING  
BANDIT TAIL

① POWERFUL NECK AND  
SHOULDER - NOT AS  
SIMILAR TO BANDIT KING

① WHEN KNEE IS IN  
FRONT OF BENT  
THIGH, TOP OF  
KNEE STICKS OUT

① LARGE, BLOCKY  
FINGERS AND FEET

① SCARS

① RAGGED VEST  
PERHAPS OF A  
LESS-THAN-  
SUCCESSFUL  
CROOK

① FEARSOME  
TATTOOS

① FINGERLESS  
GLOVES

NECK GOES UP  
RIGHT BETWEEN  
EARS (SEE AMAZON  
PROFILE ON P 30)

① SMALL HANDS  
AND FEET

① FLIM  
THIN-EST  
PART OF ARM

① WIDE HIPS FAN  
OUT FROM FAIRLY  
AVERAGE CHEST  
AND WAIST

① SLIGHTLY MORE  
GRACEFUL VERSION  
OF PEASANT ON P. 24  
FIGURE IS JUST OVER  
FIVE HEADS TALL

① HEAVY FIGURE WITH  
ROUND FACE AND FIGURE  
BUT DISTINCT NECK AND  
SHOULDERS

① ROUNDED  
SHOULDERS

① ON FEMALE FIGURE, BENT LEGS  
ONLY COME HALFWAY UP FROM  
HIP TO WAIST - HOWEVER THIN  
OR HEAVY THE CHARACTER

① A CURVY FIGURE  
SUGGESTS A LIVELY  
PERSONALITY

① HEAD  
SCARF

① SOFT  
PUFFY  
BLOUSE

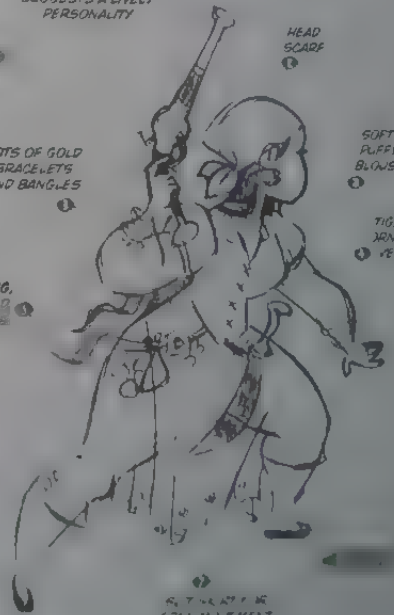
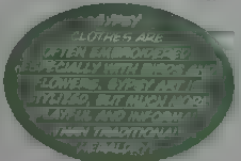
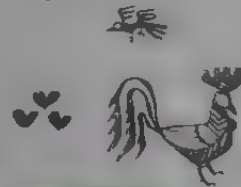
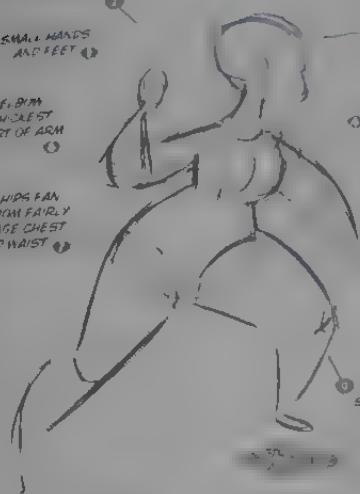
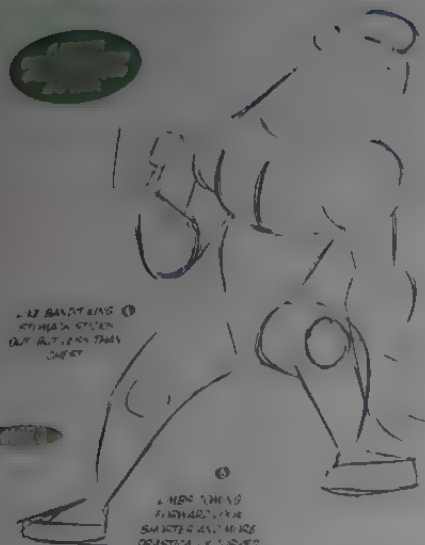
① TIGHT  
DRAPED  
VEST

① LOTS OF GOLD  
BRACELETS  
AND BANGLES

① LONG,  
WILD  
HAIR

① DELICATE  
BOOTS OR  
SLIPPERS

① A TALL, THIN  
FREE MOVEMENT



# ITALY

CLARK'S 18" TALL  
MAG. IN THIS  
PAGE IS 18" TALL  
EIGHT HEADS HIGH

THROUGHOUT THE ANCIENT WORLD, WISE MEN AND WOMEN WERE BELIEVED TO HAVE STRANGE POWERS OVER NATURE, SPIRITS, AND FATE CALLED MAGI, DRUIDS, WIZARDS AND WITCHES. THEY WERE GENERALLY RECLUSES WHO USED BRAINS RATHER THAN BRAWN. FEW MAGI WERE TRULY EVIL, BUT MOST WERE DANGEROUS AND ALL WERE MYSTERIOUS! LIKE HEROES, MAGI COME IN ALL SHAPES AND SIZES, BUT THEY ARE USUALLY IMAGINED LIKE THIS

1 A HIGH "HOOKED" COLLAR EMPHASIZES THE LONG NECK, AND ALSO ADDS SINISTER SHAPES TO THE SUTURE

1 A LONG BEARD SUGGESTS AGE AND WISDOM, AND ALSO LENGTHENS THE NECK

1 WIZARDS WERE THE SCIENTISTS OF THE ANCIENT WORLD, AND WERE ESPECIALLY INTERESTED IN ASTRONOMY AND

1 WHILE THIS WIZARD IS VERY THIN, HE IS NOT SKELETAL — HIS LIMBS AND MUSCLES ARE THINNER THAN USUAL, BUT STILL HAVE THE THICKS AND THINS OF A YOUNGER ADULT

1 LONG, THIN FINGERS ARE OLD AND SINISTER — AND PERFECT FOR DELICATE EXPERIMENTS! (SEE P. 45 FOR MORE DETAILS ON THIN HANDS)

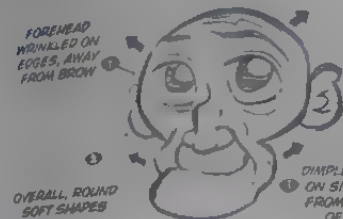
1 REPEATING SHAPES THROUGHOUT A PICTURE HELD TO VISUALLY PUT ALL THE PIECES TOGETHER

1 ALMOST ALL MAGI WERE CONNECTED TO THE NATURAL WORLD. SOME WERE AND CARRIED A STAFF OR WAND MADE FROM A SACRED TREE: RE OAK, HOLY OR ASH

## AGE AND PERSONALITY

AS YOU'VE PROBABLY NOTICED IN EARLIER EXAMPLES, CERTAIN SHAPES AND LINES GO A LONG WAY TOWARDS DEFINING A CHARACTER'S PERSONALITY.

BELIEVE ARE SOME TIPS TO SHOW CERTAIN COMBINATIONS OF OLD AGE AND PERSONALITY.



ALL WRINKLES LEAD TO ANDRY BROWN CENTRAL FEATURE OF THIS CHARACTER

OVERALL MARSH & ANGULAR SHAPES

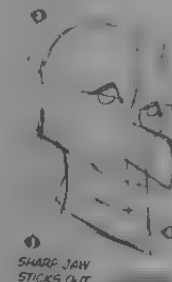


1 GENERALLY, THE ANKLE, KNEE AND CHIN OF A YOUNGER FACE STICK OUT, WHILE THE CHEEKS AND LIPS SINK IN, CONSIDERING THIS EGGENTRIC MAGICIAN

1 BASIC SKULL SHAPE

1 LARGE, SHARP NOSE AND EARS

1 SMALL EYES, BUT ANGLED LIPS SUGGEST OWLISH ALERTNESS



1 RAISE BROW TO EMPHASIZE MAGICIAN'S CEREBRAL NATURE



1 WRINKLES AT EDGES AND BOTTOMS OF

1 MOUTH IS SUNK IN

1 LARGE SMILE WITH DANGEROUS "HOOKED" CURVE AND SINISTER DEFINED TEETH

1 WILD, UNKEMPT HAIR OF AN ECCENTRIC

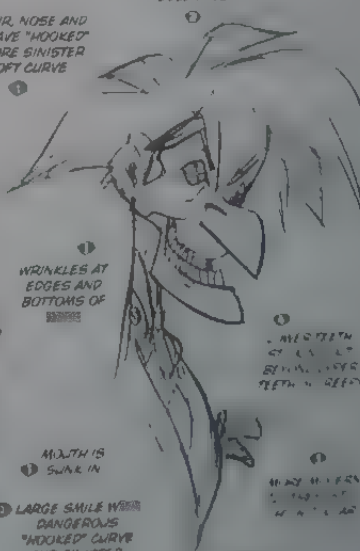


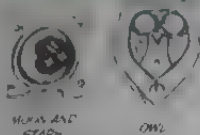
FIGURE IS 5'11" IN ROBE  
WITH SLENDER ARMS  
BUT NOT TOO  
THIN  
HEAD IS 10" IN  
HEAD IS 10"

ARM AND  
HANDS  
FEET

FIGURE IS 5'11"  
HEAD IS 10"

FIGURE IS 5'11"  
HEAD IS 10"  
SUGGESTS GRACE BUT  
THAT STRENGTH BUT  
SHOULDERS STILL SQUARED

HEAD  
HANDS AND  
FEET



CAULDRON WITH  
MAGIC WRITING

SIMPLE  
CAP

HANDS AND  
FEET CAN  
COME IN ALMOST  
ANY SHAPE -  
BE CREATIVE!

MOON COLLAR  
EMPHASIZES  
NECK

FIGURE IS 5'11"  
HEAD IS 10"  
GENT OUT SHOWS  
STRONG STANCE

JACKET HAS LONG, ROBE-  
LIKE SLEEVES, BUT  
REVEALS SLENDER ARMS

BAGGY PANTS  
HELP EMPHASIZE  
LOWER TORSO  
AND LEGS OVER  
CHEST AND ARMS

ROBE HELPS TO  
GIVE MORE  
PRESENT TO  
SLENDER FIGURE

BOTH HANDS AND  
FEET ARE LONG BUT  
WITH STRONG  
BOWLED-OFF TIPS



JOSE  
EYES

FIGURE IS 5'11"  
HEADS TALL

LONG  
SLENDER  
NECK



BOTTLES

BUCK

HIGH WAIST STARTS  
JUST BELOW CHEST,  
BOTH TO MINIMIZE  
CHEST AND MAKE HIP  
CURVE SLIGHTER  
(AND YOUNGER)

WHOLE FLOW OF  
FIGURE FROM  
HEAD TO TOE  
LEANS BACK-  
WARD SHOWING  
HESITATION OR  
SURPRISE

SWEEP-BACK HAIR  
LOOKS YOUNG, KEEPS  
FACE OPEN, AND ENDS  
IN FEMININE CURVES

HAVING LEGS BENT AWAY  
FROM EACH OTHER CREATES  
UNBALANCED LOOK  
REINFORCING IDEA THAT  
CHARACTER IS STARTLED

PROFILE SIMILAR TO  
AMAZON, BUT WIDE  
OPEN EYES AND OPEN  
MOUTH SHOW LESS  
CONFIDENCE

SCARF  
CREST

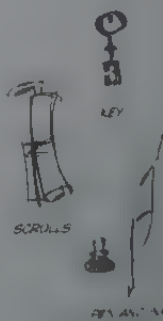
ONCE AGAIN  
FLOWING ROBES  
MUCH OF FIGURE  
OR ACTION

CLOAK ECHOES  
CHARACTER

GIVE EVEN THE  
SIMPLEST  
OBJECTS CURVES  
AND VARIATION  
TO ADD LIFE

CREASES IN  
CLOTHES AT  
JOINTS

LESS VARIATION IN BODY  
THICKS AND THINS THAN  
TYPICAL HEROINE (P. 20)  
AND MUCH LESS THAN  
AMAZON (P. 30)







THE A THICK LINE  
SHOULD BE DRAWN  
TO GIVE THE  
CHARACTER A  
BETTER LOOK

BACK BENT BY AGE IN  
THIS CASE THE BODY  
CURVE SUGGESTS A  
FEMALE CHARACTER -  
A MALE IS  
HIGHER, A LITTLE MORE  
STRAIGHT



AGAIN, EVEN  
SIMPLEST  
SHAPES SHOULD  
HAVE VARYING  
CURVES AND  
THICKNESS

CLOSE TO NATURE  
DRUIDS WERE MORE  
THAN HUMANS THEY  
WERE ALSO CLOSE TO  
THE DEATH AND CELESTIAL  
THAT IS THE DARKER  
SIDE OF NATURE

MASTERS OF FOLK  
MEDICINE DRUIDS  
CARRIED MANY  
CURIOUS REMEDIES  
AND CHARMS

THEIR HARD LIVES LEFT  
DRUIDS WITH TOUGH, THIN  
BODIES - EVERY INDIVIDUAL  
MUSCLE AND JOINT STANDS  
OUT, ESPECIALLY AT THE  
ELBOWS AND KNEES

DRUIDS WENT  
BAREFOOT, BOOTED, OR  
WRAPPED IN OLD RAGS

STAY  
HOLDING  
STAY

THEY  
WENT  
TO THE  
WILDS  
AND  
LIVED  
AS  
WILD  
MEN

THEY  
WENT  
TO THE  
WILDS  
AND  
LIVED  
AS  
WILD  
MEN

A RAGGED  
TRAVELING  
DRUID WAS  
NEVER FAR FROM  
THE WILDS AND  
WILD NATURE



THIS WITCH IS DRAWN TO  
LOOK FAIRLY NEUTRAL SHE  
HAS SHARP EYES MIXED  
WITH SOFT ROUND SMILES  
AND HER WIDE FACE ISN'T  
TOO SKULL-LIKE

THEY  
WENT  
TO THE  
WILDS  
AND  
LIVED  
AS  
WILD  
MEN

HER HAIR  
WAS LONG  
AND SHE  
WAS A  
WITCH  
WITH  
WITCH  
POWERS

SHARP  
BONY  
JOINTS

LARGE HANDS  
AND FEET

BASIC  
OLDER  
FACE

LARGE EYES,  
EARS, AND  
CHIN

ANIMAL-LIKE EARS  
WITCHES WERE  
SOMETIMES  
SUSCEPTIBLE TO TURN  
INTO CREATURES  
OR FAIRIES

STRAGGLY HAIR  
CURVES BACK  
BEHIND FIGURE

SMALL, HIGH CHEST  
AND LARGE HIPS -  
SIMILAR TO THE  
MUCH WIDER TORSO  
OF THE CHINESE  
PEASANT (P 24)

USUALLY LIVING IN  
THE WILDERNESS  
WITCHES WERE  
FOLK REMEDIES  
HEALING PLANTS,  
AND POISONS

RAGGED SHAPES FOR  
HER HAIR AND  
CLOTHES, A LITTLE  
MORE EXTREME (AND  
SINISTER) THAN  
THOSE OF THE DRUID

ON HARDWORKING  
LOWER LEGS, ALL  
THAT IS LEFT IS  
MUSCLE AND BONES

LARGE  
STAYING EYES  
WITH CHANGES  
BEHIND

HER SMILE  
WAS  
THEY  
DRAINED TEETH

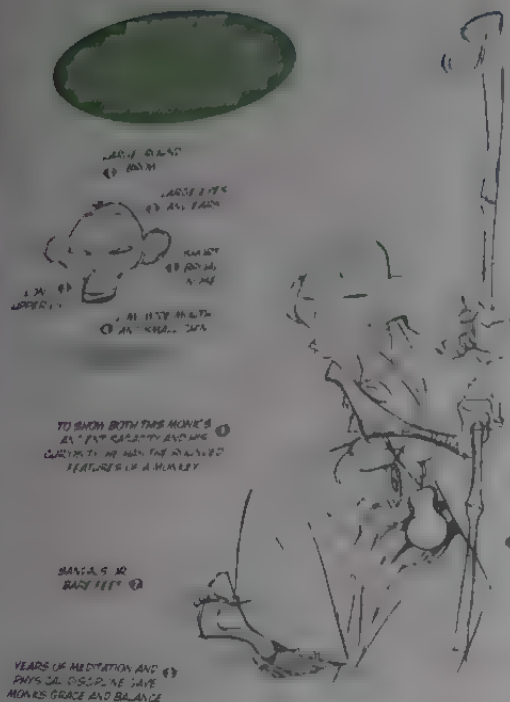
ENOBLY LAY-  
ERS  
WITH BULGING  
KNUCKLES

WITCHES WERE  
PRACTICAL AND  
PREFERRED WORK  
TO BURNS

SHE  
WAS  
A  
WITCH

WEEKS  
RAN IF NOT  
FAR ENOUGH  
TO BURN  
OF AFEAR

SOME  
WITCHES  
DIED



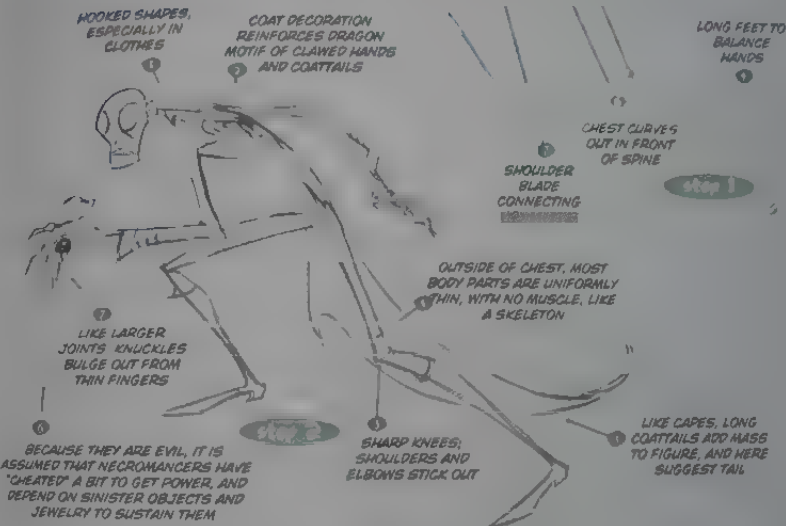
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 96. NO NOSE  
 97. NO MOUTH  
 98. NO NOSE  
 99. NO MOUTH  
 100. NO NOSE

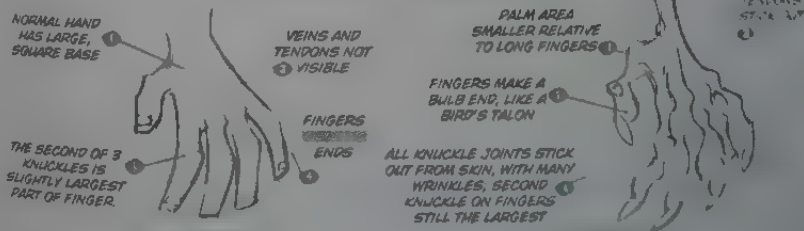
1. CALABASH (A DRIED  
 MELON Gourd  
 CONTAINER) WAS USED  
 BY MONKS TO HOLD  
 WATER OR MEDICINE

1. JACKET WRAPPED AROUND  
 WAIST SEVERAL MONKS  
 WERE FAMOUS MONSTER  
 KILLERS, AND WORE THE  
 SKINS OF THE SAVAGE  
 BEASTS THEY HAD SLAIN

1. LOOSE TROUSERS FOR  
 DYNAMIC MOVEMENT



## HANDS AND PERSONALITY







LEADER SLAY AND  
THE A.F. REYES  
FALL BEACH WIFE  
ALL TADAN



EYES WITH LIGHT LIDS LOOK YOUNGER  
AND MORE ENERGETIC. EYES WITH  
HEAVIER LIDS AND LASHES... ARE  
MORE ADULT AND SOPHISTICATED

GOOD LATE. TINKLE  
HAY & HILL  
JY. CATT. SLOTH

IN NORTHERN  
COUNTRY  
CLOTHING DEPTA  
TRAINED OR  
BOSS WITH FLIR

CLOSE  
FITTING  
BOODICE

UNLESS HANDS ARE  
SPECIFICALLY DOING  
SOMETHING, KEEP AS  
SIMPLE SHAPES

SEVERAL  
LAYERS OF  
EMBROIDERED  
FABRIC

DELICATE  
GLASS

AN IMPORTANT TRICK  
IS LEARNING TO BOW  
DOWN COMPLEX  
IMAGES (LIKE THE  
FLEUR DE LIS) INTO  
MORE BASIC SHAPES

PUMPKIN  
EMBROIDERY

RAISED ARM HAS  
RAISED SHOULDER  
SIB

INDIVIDUAL PARTS OF HIPS  
MINIMIZED TO SHOW  
GRACEFUL WHOLE

WHEN SIMILAR SHAPES ARE  
THIS CLOSE TOGETHER, IT IS  
SOMETIMES MORE GRACEFUL  
TO COMBINE AS SINGLE POINT

LEGS CLOSED TOGETHER  
AT KNEES AND BENT AWAY  
AT FEET LOOK WEAKER OR  
MORE RELAXED

EYE LINE  
CURVED UP  
AND AWAY  
FROM BODY  
HACK'S NECK  
LOOKS LONGER

HERE AND BELOW HIGH  
WAIST AND FLOWING  
GOWN (BELOW) HAVE  
LIGHT, DREAMLIKE  
QUALITY

EVENLY SPACED  
FINGERS LOOK TENSE -  
FOR RELAXED HAND,  
SHOW FINGERS AS  
CURVED MASS, OR  
UNEVENLY SPACED

SMALL POINTED  
HANDS AND FEET

PRINCESS'S  
TIARA

HANDY PROP FOR A  
PRINCESS NAMED  
"BRIAR ROSE"

FLOWING OUTER  
SLEEVES RESEMBLE  
FAIRY OR DRAGON  
WINGS, WHILE BILLOWING  
SHAPES SUGGEST AIRY  
ENCHANTMENT

WITHOUT BEING TOO  
RAGGED DELICATE  
DOWN AFTER A  
HUNDRED YEARS'

FLOWING  
STRANDS  
OF HAIR

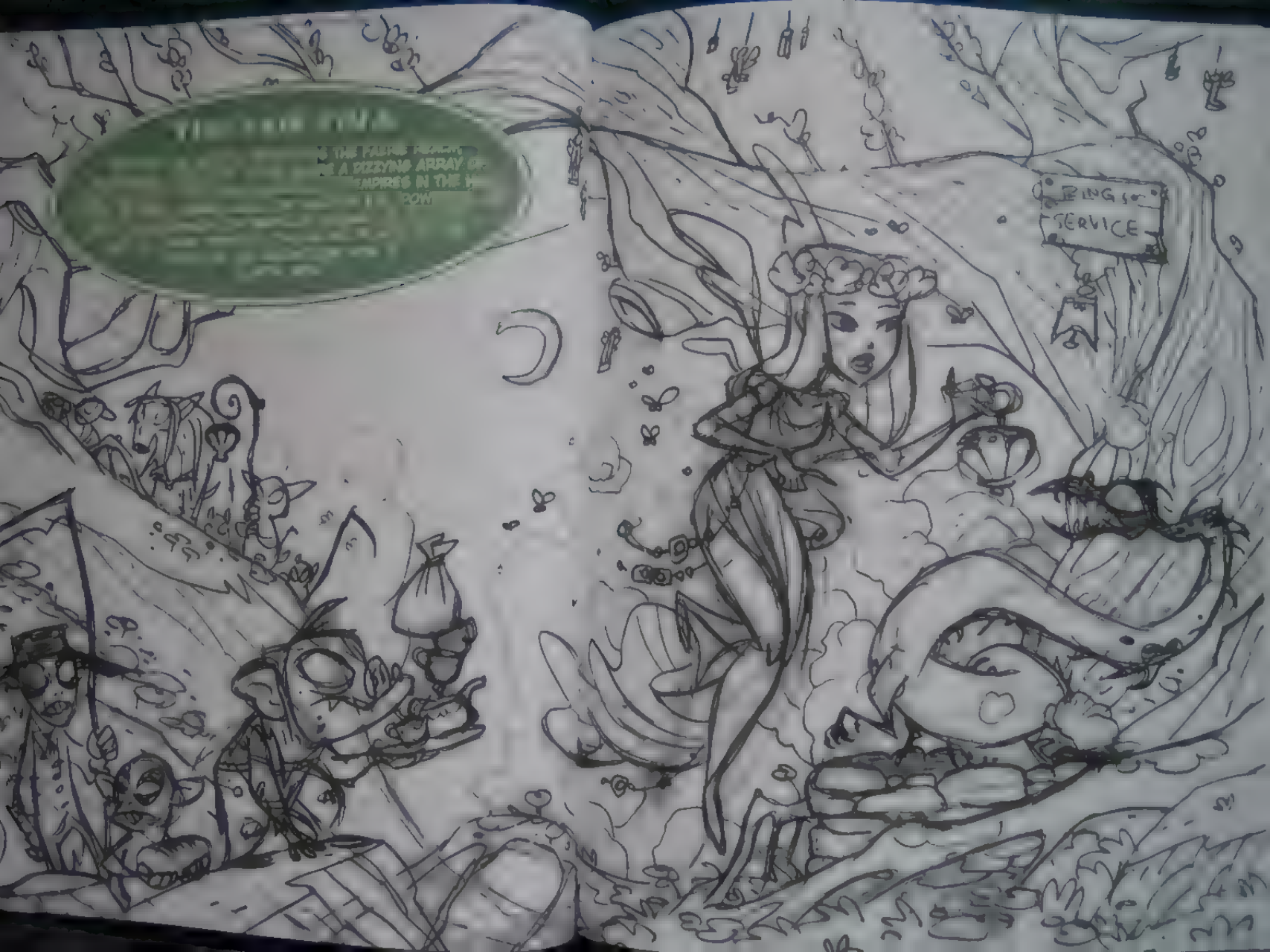
FANCY  
EMBROIDERY  
SHOWS DRAGON  
AND ROSE THISTLES -  
MAJOR PARTS OF THE  
"SLEEPING BEAUTY" STORY

BENTWICH  
SPINDLE

LONG SLEEVES REINFORCE  
DELICATE ARMS AND ADD  
ADDITIONAL LAYER OF CLOTHING

THE FAIRIES FROM  
A DIZZYING ARRAY OF  
EMPIRES IN THE H  
ROW

RING  
SERVICE



UNLIKE THE CUTE PIXIS ON MODERN POSTCARDS, THE SIDHE (OR "WITH" OR "TOOTH DE DANAAN") WERE AN ANCIENT, ELEGANT RACE THEY RULED SYLVAN FAIRIE KINGDOMS, BUT WERE ULTIMATELY DRIVEN UNDER THE HILLS AND OVER THE SEAS BY THE NEW EMPIRES OF MAN.

THE SIDHE ARE LORDLY AND BEAUTIFUL (AND JUST A LITTLE SINISTER), AND WEAR ELEGANT JEWELRY, WEAPONS AND CLOTHES

FIGURE IN SKIN  
MEANS TALL, SLIM  
LIKE A DRAIDEN A  
STRONG, TALL

FAIRLY  
TALL  
SLIM

TORSO AND  
LEG ARE ON  
"LONG TWIST"

SEE SIDHE  
FACE DETAILS  
ON NEXT PAGE

AVERAGE SHOULDERS, BUT  
SQUARED OFF AND WELL DEFINED

LIKE APPRENTICE (P. 40)  
MUSCLES SLENDER BUT  
WELL DEFINED

THIN HANDS  
AND FEET

LEGS ARE SPREAD AND FEET  
POINT OUT IN STRONG STANCE,  
BUT HAVING ONE KNEE TURNED  
IN SOFTENS THIS POSE

SHOULDERS AND  
ARM ALL ANGLED IN  
SAME GENERAL  
DIRECTION, HELPING  
TO SHOW THE  
"LONG TWIST"

UNLIKE KNIGHT  
STRONG CHEST  
BALANCED OUT BY  
LONG, WILL-  
ING

SIDHE HAD SMALLER ARM  
WHILE THE UPPER AND LOWER  
ARM WERE BASICALLY THE  
SAME WIDTH, THE SHOULDER  
WAS STILL THE THICKEST  
PART OF THE ARM, AND THE  
FOREARM SECOND THICKEST

CHEST THINS OUT TO WAIST  
LIKE GREYHOUND, BUT NOT  
AS DRASTIC OR HARSH AS  
BARBARIAN ON P. 33

PATTERNS ON  
CHEST ARMOR  
WILL BE  
BETTER ON  
THIS LINE

LONG FLOWING  
HAIR IS  
ELEGANT AND  
A LITTLE WILD

MORE SWIRLING  
SOLAR LOGOS  
CENTERED ON LINE  
DOWN TORSO

SINCE THE SIDHE WERE  
LORDS OF MAGIC, ARMOR IS  
INCREDIBLY ORNAMENTAL  
AND IMPRACTICAL -- BY  
MORTAL STANDARDS!

PROPORTIONS SIMILAR TO A  
KNIGHT, ONLY MORE  
SLENDER AND DELICATE

SWIRLING CLOTH AND  
HAIR ALSO ADD HEIGHT  
AND MOVEMENT TO POSE

## THE SIDHE FACE

START WITH BASIC  
MERO HEAD

OVERSIZED,  
ANIMAL EYES  
ARE HALF-  
WAY DOWN  
FACE

NOSE IS  
LOWER, HALF-  
WAY BETWEEN  
EYES AND CHIN

ARCHED HAIRLINE  
AND EYEBROWS  
WILL EMPHASIZE  
SLANTED EYES

BOTTOM OF  
EAR FOLLOWS  
SWEEP OF JAW

NARROW BUT  
SQUARED CHIN;  
WHOLE FACE IS  
ANGULAR AND  
MASCULINE

GIANT POINTY EARS ARE FINE FOR  
COMMON FAIRIES, BUT SIDHE LORDS  
LOOK A LITTLE MORE RESTRAINED

NARROW  
FACE TO  
CHIN; CENTER  
CHIN AROUND  
VERTICAL  
FACE LINE

MOUTH IS  
CLOSER TO  
NOSE THAN  
TO CHIN



# WATER FAERIES

1. FAIRY -  
STATE -  
HEADS TALL

1. LONG  
THIN  
NECK

1. HEADY DART  
IN NECK  
IN NECK

1. ALMOST NEVER DRAW FIGURES  
FACING DIRECTLY FORWARD  
DIFFERENT ANGLES ARE MORE  
INTERESTING - IT EVEN  
1. PERSPECTIVE PARALLEL

1. SIMPLE, GEOMETRIC  
HAIRSTYLE AND  
CROWN OF FLOWERS

1. THE WORLD IS FULL OF  
STRANGE AND BEAUTIFUL  
THINGS TO THE EYE  
LATE IN THE DAY  
IN AN INDIAN STATE

1. SIMPLE, LOOSE-  
FITTING DRESS

1. WITHIN THE CLOTHES  
SHOWN -  
IN THE NECK  
WITHIN THE CLOTHES

1. SMALL HANDS AND  
FEET - LONG FINGERS

1. DRAWING MUST  
BE CLEAR TO  
BUT SLIGHTLY  
LARGER THAN  
LADIES ON P. 47-48

1. SIMPLE GEOMETRIC  
ORNAMENTS AND  
JEWELRY

1. THANKS TO PERSPECTIVE, LEG  
COMING FORWARD LOOKS SLIGHTLY  
LONGER AND COMES DOWN LOWER

1. WHEN DRAWING  
OBJECTS OVERLAPPING  
LIKE LINE OF MUSIC  
INSTRUMENTS AND  
FOREARM, AVOID LINES  
THAT ARE TOO PARALLEL  
OR COULD OTHERWISE  
BE CONFUSED WITH  
EACH OTHER - EVERY  
PART SHOULD BE CLEAR  
AND DISTINCT

1. LONG,  
TRAILING  
SLEEVES

1. SLIPPERS OR  
BAREFOOT

THERE WERE SEVERAL "LESSER" FAERIES  
INCLUDING THE WILD SPIRITS OF RIVERS, LAKES  
AND WELLS. THE NYADS (TO USE THEIR GREEK  
NAME) WERE WILDER, LESS REGAL AND MORE  
CHILDLIKE THAN THE SIDHE ARISTOCRACY.

1. MANY NYADS WERE SUPPOSED TO  
HAVE WINGS, SINCE THEY WERE  
WATER-BASED, IT MIGHT BE BETTER  
TO GIVE THEM DRAGON-  
LIKE WINGS  
INSTEAD OF FEATHERS

1. BY WIDENING THE  
OVERALL FACE AND  
ENLARGING THE EYES  
IF A STANDARD  
FAIRY LADY, YOU GET  
CHILD-LIKE  
PROPORTIONS  
APPROPRIATE FOR  
THESE PLAYFUL  
LESSER FAERIES

1. AS WATER SPIRITS,  
NYADS SHOULD  
HAVE LONG,  
FLOWING HAIR

1. NEVER DRAW FINGERS  
TOO EVENLY PARALLEL

1. FIGURE IS FIVE  
HEADS TALL

1. MORE ANIMAL-  
LIKE EARS TO  
SUGGEST A  
CLOSE LINK TO  
NATURE

1. LONG, VERY  
THIN NECK

1. ARM IS RESTING ON  
LEG - SHOULDER  
PUSHED UP HIGH

1. VERY LONG  
DELICATE  
FINGERS

1. OVERLAPS  
NECK

1. LOTS OF  
CURVES BUT  
LEGS STILL  
NARROW TO  
Dainty KNEES

1. PETITE  
FEET

1. NYADS ARE MORE ACTIVE  
THAN THEIR REGAL  
COUNTERPARTS, AND  
WEAR CLOTHES THAT  
ALLOW MOVEMENT OF  
THE ARMS AND LEGS

1. SIMPLE, WILD  
CHARMS AND  
ORNAMENTS

1. NYADS LOOK GOOD IN FLOWING  
ROBES, BUT THEY SHOULD BE  
WILDER THAN SIDHE CLOTHES AND  
NOT COVER UP THE FIGURE

FAIRIES ARE USUALLY  
TALLER THAN HUMANS  
WITH RATHER THIN NECKS

LONG THIN  
NECK

SHOULDER POINT  
TO HIPS  
UP A SLANT  
DOWN TO  
SHOULDER

LONG FINGERS  
LIKE FINGERS

LEGS NOT  
PARALLEL

WIDE  
EYES  
EYES

NEE AROUND THROAT  
SHALLER AND ARMS  
THINNER THAN HEAD  
NECK AND LEGS

NECKS ARE WIDE  
BUT FLAT TO  
MAKE THINGS  
MORE IMAGINATIVE

DRAPOILLY  
IN VIBES OR A  
NATURAL LIFE

PULLED BACK HAIR  
AND BROWN TO CHEEK  
DRAIN AS THE  
CURVE TO EMPHASIZE  
WIDTH OF FACE

WIDE  
FRISKY  
CHEEKS AND  
MUSTACHE  
AND A SH-  
LIKE UPS

THIS CUTE BUT TOO  
FAIRY CAN BE DRAWN  
WITH "SQUARE"  
CURVES TO GIVE IT  
POWER BENEATH HER  
PETITE EXTERIOR

SIMPLE CLOTHES  
MADE OF LEAVES  
WITH PEBBLES AND  
SMELLS FOR JEWELRY

NEVER BE AFRAID TO  
CHANGE A POSE —  
THAT'S WHAT  
ERASERS ARE FOR!

LONG FROG TOES

KNEES LOST  
IN THICK  
LEGS

COLOR  
BANDS AND  
PATCHES ON  
THE SKIN LIKE  
AMPHIBIANS  
AND FISH

THE WILD FAERIES OF THE FORESTS AND FIELDS  
(THE GREEK DRYADS) WERE EVEN MORE  
ROBUST AND ANIMAL-LIKE, SOME WERE PART  
ANIMAL, WHILE OTHERS WERE ACTUAL ANIMALS  
WITH SUPERNATURAL ABILITIES.

LARGE, ANIMAL-LIKE  
EYES AND EARS

A MONKEY-LIKE  
HEAD (SEE P. 44)

LIKE MOST ANIMALS,  
TORSO IS THICKEST AT  
RIBS BELOW CHEST —  
MORTALS ARE WIDEST  
IN THE CHEST ITSELF

WOOD ELVES ARE MORE  
ROBUST THAN THE  
GRACEFUL WITH THIN  
NECK ARMS AND WAIST  
OFFSET BY BROAD  
CHEST AND LARGE  
HANDS AND FEET

DRYADS ARE  
FIVE TO SIX  
HEADS TALL

FOREST SPIRITS CAN  
HAVE GOAT-LIKE "CHIN  
WHISKERS"  
OR SMALL BEARDS

SMALL BUT  
SQUARED  
SHOULDERS

DRYAD CLOTHES  
ARE ALSO  
SIMPLE AND  
FOREST THEMED

LIKE MORTAL TEENS,  
NARROW LIMBS  
STRENGTHENED BY  
THICK MUSCLE CURVES  
OF THIGHS, CALVES,  
AND FOREARMS

SIMPLE "CROWN"  
OF LEAVES AND  
FLOWERS

EARS EMO  
SHAPE OF  
EYES

TEEN-AGE  
OFTEN ARMED  
WITH LONG  
STAFFS, SWORDS,  
AND DARTS

BARFOOT  
OR S.W.A.F.E.

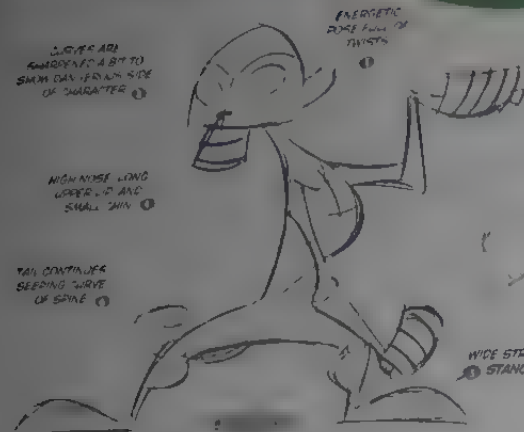
SINCE BODY WEIGHT IS ON  
THIS LEG, IT IS CENTERED  
UNDER THE BODY, AND THIS HIP  
IS HIGHER THAN THE OTHER

MANUMAN IS SUPPOSE TO  
BE A HEAVY TALL, BUT  
NEVER STANDING UP  
STRAIGHT ①

CHARACTER ARE  
HANDSOME A BIT TO  
SMALL ON THE SIDE  
OF CHARACTER ①

HIGH NOSE LONG  
UPPER LIP AND  
SMALL MOUTH ①

TAIL CONTAINS  
SEVERAL CURVE  
UP SIDE ①



AGAIN, WIDEST  
PART OF TORSO IS  
RIBS, NOT CHEST ①

ENERGETIC  
POSE FULL OF  
TWISTS ①

WIDE STRONG  
STANCE ①

IN THE "RAMAYANA,"  
MANUMAN WIELDS A  
MOUNTAIN TOP OF  
BURNING, MAGICAL  
FLOWERS ①

SIMPLE GRAPHIC POSE  
AND LINES TO SHOW  
BOLDNESS AND  
ENERGY OF CHARACTER ①

CURVES OF HELMET  
ECHO MUSCULARITY  
CURVES OF EYES ①

SLIGHTLY MOODY  
NOSTRILS SHOWN  
MANUMAN IS WILD SIDE ①

SWAYING NECKLINE  
AND HELMET REST  
SUGGEST MOVEMENT ①

SIMPLE ARMOR DOESN'T  
OBSOLETE POSE ①

IN THIS GRAPHIC POSE  
MANY MOVIE SHAPES ARE  
FIT INTO A MODERATE  
CHARACTER TO KEEP THE  
CHARACTER FROM BEING  
TOO SIMPLE AND BOLD ①



MACE ①

LARGE BLUNT  
FINGERS AND TOES ①

FIGURE IS  
ONLY FOUR  
HEADS TALL ①

LARGE  
BLUNT  
HANDS ①

ANOTHER BROAD  
CHEST TAPERING  
TO A NARROW  
WAIST ①

THIGH IS HERE,  
BUT FUR MAKES  
UPPER LEG LOOK  
THICKER,  
ESPECIALLY AT  
THE KNEE ①

HEEL ①

GOAT HOOFES  
ARE LIKE UPSIDE-  
DOWN CONES ①

ANIMAL  
HOOFES AND  
PAWS ARE  
ACTUALLY  
THEIR TOES ①

WHEN STEPPING  
FORWARD, HOOF  
BENDS DOWN ①

BASIC FLOW  
OF FUR ON  
LEGS ①

ONE SIDE OF A  
LIMB IS CURVED  
MORE THAN THE  
OTHER ①



GOAT-LIKE SMILE  
CURVES UP  
ABOVE PINK VANT  
FRONT TEETH ①

ROUND OUT  
HOOFES ①

PRESENTS' ①

BACKSWEPT  
PLANTED EARS ①

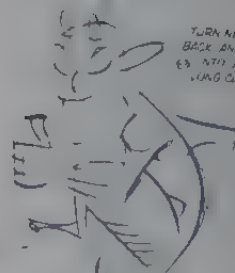
SHAGGY BUT  
SOFT FUR ①

ALWAYS VARY THICKNESS  
AND CURVES IN LIMBS  
SCROLLS OR ANY OTHER  
CYLINDER SHAPES ①

CHARACTER'S  
FACE IS NOT  
A MERE  
MASK ①

ANIMAL HORNS  
AND EARS ①

TURN NECK  
BACK AND LEG  
WITH THE  
LONG CURVE ①



SMALL, MOUTH  
NOT AT ALL  
A MERE  
MASK ①

CHARACTER'S  
FACE IS NOT  
A MERE  
MASK ①

CHARACTER'S  
FACE IS NOT  
A MERE  
MASK ①

CHARACTER'S  
FACE IS NOT  
A MERE  
MASK ①

CHARACTER'S  
FACE IS NOT  
A MERE  
MASK ①

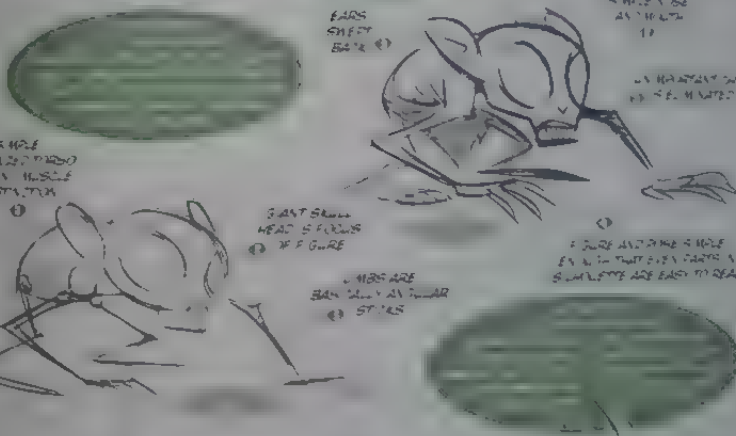
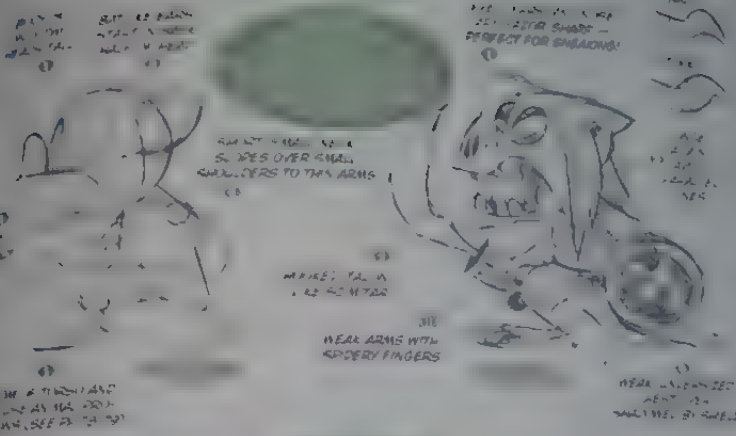
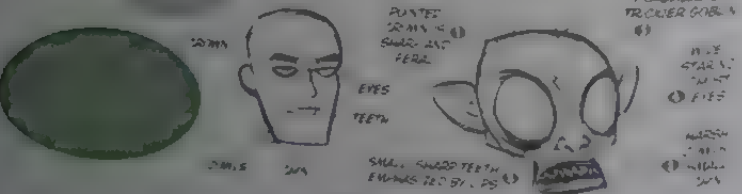
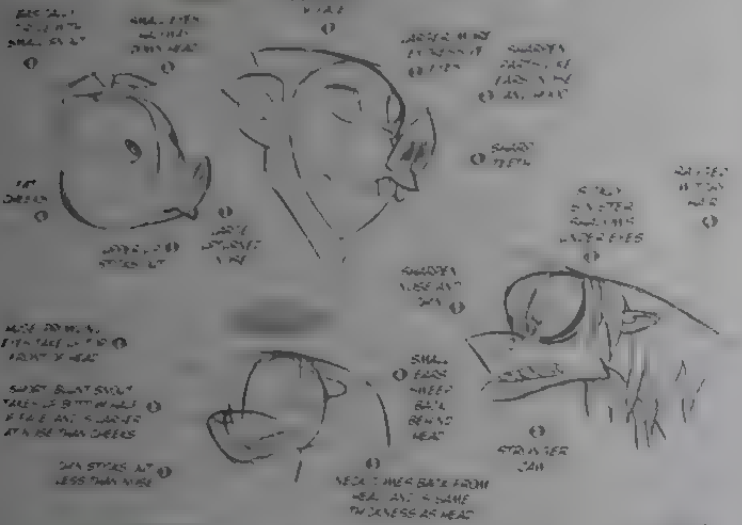
CHARACTER'S  
FACE IS NOT  
A MERE  
MASK ①





WOLVES ARE THE DARK SIDE OF THE FAIRIE WORLD, WHILE THE FAIRIES ARE THE LIGHT SIDE. SOME OF WHICH ARE QUITE WILD. WOLVES TEND TO BE MORE WILD AND ANIMAL LIKE THAN OTHER FAIRIES.

YOU CAN START WOLVES WITH THE BASIC ANIMAL HEAD AT ABOUT OR A MORE ANIMAL ANIMAL TYPE LINE PLUS OR FERRETS THEN WHAT THE SHAPES AND DETAILS TO MORE SINISTER ENDS



POSS. "MURDER"  
BY A FURRY  
NECK TA. ①

BASIC "MURDER"  
BY A FURRY  
NECK TA. ①

POSS. "MURDER"  
BY A FURRY  
NECK TA. ①

POSS. "MURDER"  
BY A FURRY  
NECK TA. ①

CHEST AND  
SHOULDER ARE  
WIDE BUT NOT HIGH

LONG ARMS AND  
LARGE HANDS ARE  
LIKE A GORILLA'S

EXTREME  
THIN AND  
THIN IN  
FIGURE

BASIC  
FUNCTIONAL  
HELMET

SQUAT BONY-  
LEGGED  
LOWER BODY

CHAIN-MAIL HOOD  
HAS SHARP  
SINISTER PIECES

SCARS

STRANGE  
SINISTER  
LANTERN FOR  
NOCTURNAL  
ACTIVITY

LARGE HANDS  
AND FEET

ONE SIDE  
STRAIGHT ONE  
SIDE CURVED

BROKEN  
RANDOM BITS OF  
MISMATCHED  
ARMOR

FAMILIAR BEFFY BODY  
OF BANDIT KING (P. 34)

NOTCHED  
BATTERED  
SWORD

GIBBONS ARE NOT  
GRACEFUL... MUSCLES  
AND JOINTS CAN BE  
EMPHASIZED

BOOTS ARE  
COMBINATION OF  
BARBARIAN RAGS  
AND IRON BOOTS

FIGURE IS FIVE HEADS  
TALL BASIC HEAD OF A  
FERAL CRITTER LIKE A  
WEASEL OR RAT

IN SLOUCHING POSE,  
NECK CURVE SWEEPS  
DOWN THROUGH TORSO  
TO LEGS

TORSO IS LONG,  
FLEXIBLE, AND  
SNAKELIKE

EYES LOOKING OFF  
TO SIDE OR BACK  
SHOW SUSPICION  
OR SNEAKINESS

LIKE ANIMALS, SHORT  
LEGS WITH THICK,  
FURRY THIGHS AND  
THIN LOWER LEGS

SLIGHTLY  
HUMAN NOSE  
FOR AN  
UNNATURAL  
CREATURE

RATLIKE TEETH  
AND WHISKERS

PAILLIKE HANDS AND  
NAILS SIMILAR TO  
NECROMANCER (P. 44)

HUMANLIKE TOES

LOW SWORD BALANCES  
MANTLED BODY LIKE A TAIL

EVERYTHING ARE EXTRA  
"MURDER" TO SHOW UNIQUE  
PERSONALITY AND  
EMOTIONS OF CHARACTER

LONG  
WEASELY  
NECK

LARGE PAIL-  
LIKE HANDS

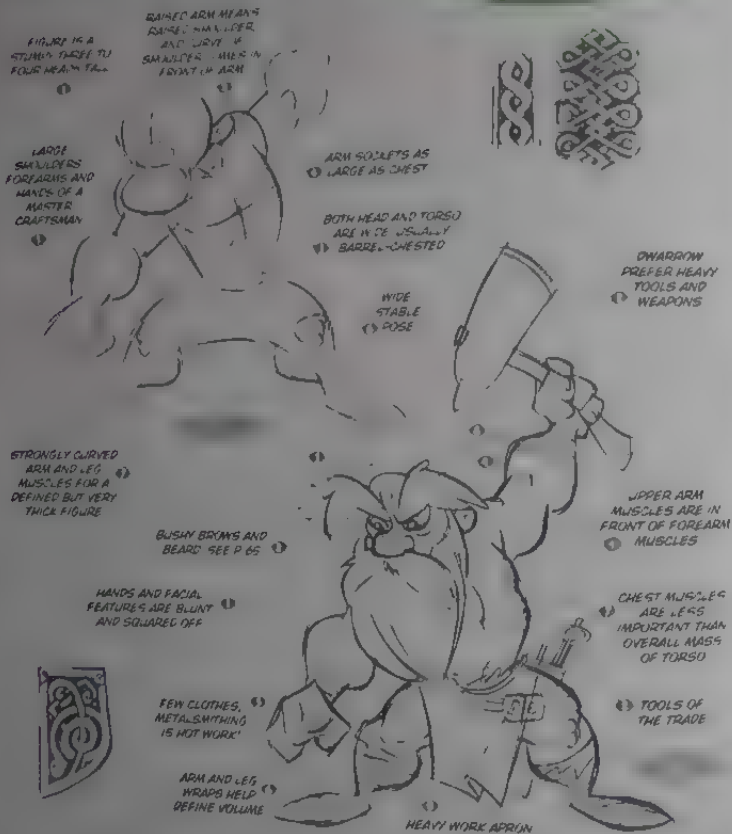
LONG THIN FEET

POSS. "MURDER"  
BY A FURRY  
NECK TA. ①

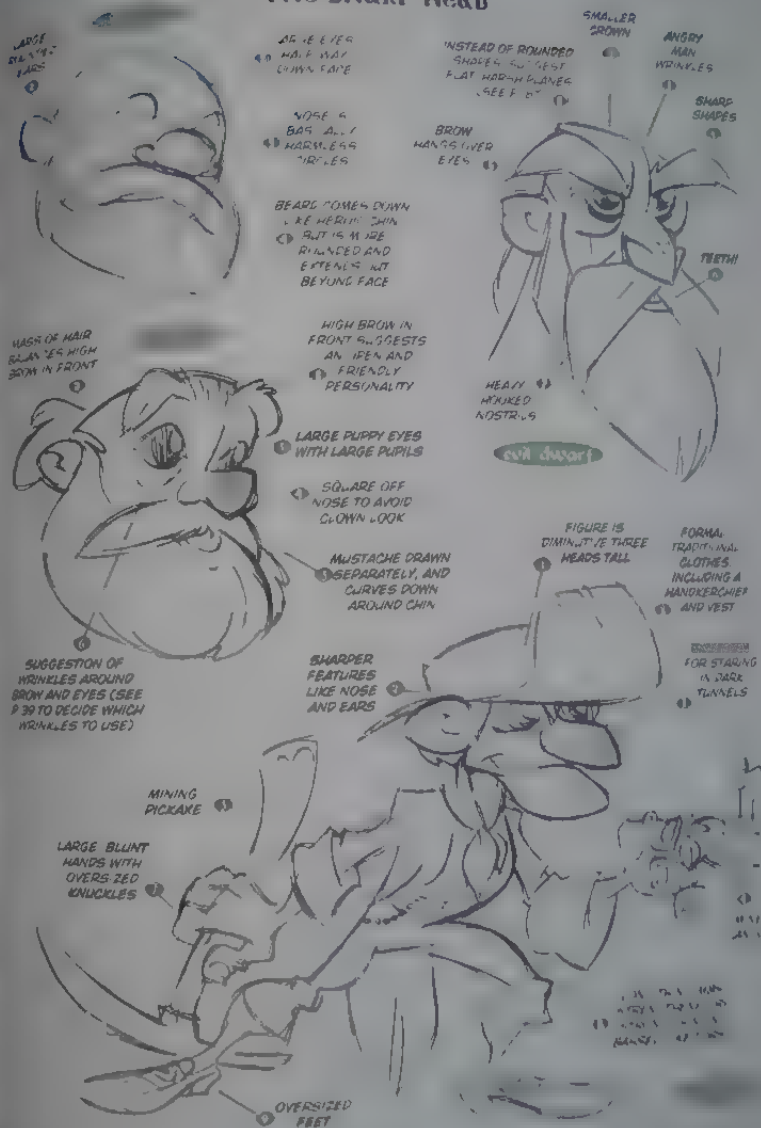
POSS. "MURDER"  
BY A FURRY  
NECK TA. ①

POSS. "MURDER"  
BY A FURRY  
NECK TA. ①

THE DWARROW ARE EARTHY FAERIES THAT OFTEN LIVE AND WORK UNDERGROUND TOUGH AND SKILLED THE DWARROW ARE ALSO SHORT THIS IS THE ORIGIN OF THE WORD "DWARF" SOME ARE KIND AND SOME ARE DANGEROUS BUT ALL ARE CRAFTY AND STUBBORN



## THE DWARF HEAD



THE MOST EARTHLY AND PHYSICALLY AWESOME OF THE FAIRIES WERE THE GIANTS, TROLLS, AND OGRES. SOME GIANTS WERE GOOD AND OTHERS EVIL BUT ALL TENDED TO BE SOLITARY, AND USED THEIR MASSIVE STRENGTH RATHER THAN THEIR SLENDER INTELLECT.

HEAD IS WIDER THAN  
IT IS HIGH AND ROUNDER  
TO A SLIGHTLY  
HEAVY TAIL

WITH  
OVERLAPPING  
THIS SHOULDERS IS  
BROADLY COVERED  
BY CHEST WHILE  
OTHER SHOULDERS  
CURVE IN FRONT  
OF CHEST

EXTREME  
FOREBOWING AND -  
NEARLY HUNCHING  
MUCH LARGER THAN  
FAR LIMBS - ADDS  
MORE ACTION TO  
POSE

SMALL HANDS AND  
FEET EMPHASIZE  
MASS OF TORSO

NECK VIES AND  
MUSCLES STRAIN IN  
THIS ENERGETIC POSE

SHIRT NECKLINE  
SHOWS HIS  
ENORMOUS SIZE

FRONT AND REAR  
THIGH MUSCLES POP  
OUT FROM STRAIN  
OF RUNNING

SANDAL STRAPS  
WERE SIMILAR IN  
THE ANCIENT WORLD

EXAGGERATED  
BUNTING POSE HAS  
BOTH FEET SET THE  
GROUND IN A  
DRAMATIC LEAP

STRETCHED ARM  
MEANS STRETCHED  
SHOULDER

JOINTS OVERWHELMED  
BY MASSIVE LIMBS

MUSCLE ARMS AND ARM  
SLEEVES ARE SAME  
SIZING AS CHEST

SAME SORT OF OVERLAPPING  
AT HIPS AS AT SHOULDERS

LOOKING AT HAND FROM  
EDGE FINGERS APPEAR  
CLOSER TOGETHER AND  
KNuckles AND VEINS  
STICK OUT

SLEEPING  
LINE

"OVERLAPPING"

SIMPLE  
CRUDE  
WEAPONS

## GIANT FACES

BASIC SKULL SHAPE HAS  
BEEN SQUASHER DOWN  
AND SQUARED OFF

LOW, FLAT  
CROWN FOR  
A SMALL-  
BRAINED  
GIANT

EVEN HAIRLINE IS  
SQUARED OFF

MASSIVE SQUARED-  
OFF BROWS LIKE  
GIANT ROCK LEDGES

THICK  
EARS

SHORT,  
BROAD  
NOSE

WIDE THAN  
MOUTH

BREAK NOSE AND  
NOSTRILS INTO  
GEOMETRIC PLANES

SUNKEN SKULL-  
LIKE FACE  
STRENGTHENED  
BY SQUARED CHIN

DEEP ANGULAR  
CREASES AT  
BROWS AND LIPS



BASIC FORM  
SIMILAR TO  
EXAMPLE  
ABOVE

BROWS ARCH UP TO  
REFLECT BROW  
CURVE SHOWING  
BENEVOLENCE  
SIMILAR TO THE OLD  
MAN ON P. 39

LARGE  
PUFFY  
EYES

BROW HIGHER  
THAN CROWN, FOR  
AN INQUISITIVE  
PERSONALITY

WRINKLED  
MUZZLE IN  
SIDE OF  
MOUTH  
REINFORCES  
GRINE

BULBOWS  
GLOW SH EARS  
AND NOSE

FACE STILL  
BLOCKY, BUT  
LINES ROUNDED

SUNKEN CHEEKS  
SOFTENED BY CHIN  
AND A WHISKER

WIPER UP STICKS  
OUT IN DUFFY  
EXPRESSION



FLAT & CLUMSY  
HEAD & BODY  
AT 1/2 TO 1/3 IN AND  
DOWN A TALL, BUT  
A THIRD OF THE FACE

SHOULDER AS  
WIDE AS CHEST

SHORT KITCHEN  
AND OF THE HAND  
AT THE BUTT  
DOWN TO THE  
HANDS TO THE  
HANDS TO THE

AT THIN  
ANGLE BUT  
TALL, NOT  
FIND ARM  
MUSCLES

FACIAL FEATURES  
NOT TOO AVE  
NOSE DOMINATED  
BY WIDE  
SHADE OF HEAD

ALL SHAPES ARE  
STRONG AND FORWARD  
ONLY A LITTLE, VERF OR  
WRINKLES AND JOINTS

SHORT BICEPS STICK  
OUT SHARP, TO  
SHOW STRENGTH

AVOID SIMILAR  
BULGES ON BOTH  
SIDES OF LIMBS  
NO ONE WANTS TO  
SEE A PUFFY TROLL

LEG MUSCLES AND JOINTS  
STRAIN UNDER MARKS  
WEIGHT BELT LINES AND  
SHAPES SIMPLE

SHOW  
SURFACES AS  
FLAT PLANES  
(SEE P. 67)

THICK, FINGERING  
AND HANDS LIKE A  
BUTTERFLY

LARGE  
FLAT FEET

MASSIVE TRAPEZIUS  
MUSCLES ADD TO BRUTE  
SIZE, AND KEEP DETAILS  
IN ONE LONG SNEEP

HEAVIER LINES  
SEPARATE  
DIFFERENT PARTS  
LIKE ARM AND  
TORSO, LESSER  
LINES SHOW  
SURFACE DETAILS

TROLLS ARE BIG  
AND CLUMSY AND  
SO ARE THEIR  
WEAPONS AND  
CLOTHES

THICK, FINGERING  
AND HANDS LIKE A  
BUTTERFLY

ARM CUFF  
MUSCLE

HEAVY FACE (SEE  
WITCH ON P. 43)  
BODY ONLY TWO  
HEADS TALL

LARGE EYES FOR  
EXAGGERATED  
EXPRESSIONS

WIDE, CRESCENT SMILE  
DOMINATES FACE

LARGE SHOULDER IS FAT  
NOT MUSCLE, AND TAPERS  
TO THE WRIST IN CURVES

SMALL HANDS AND  
FEET (MUSCLE)  
MUSCLE MOUTH AND  
BELL OF A TAIL

OVERALL CURVES  
OF FAT HARDENED  
AT SOME JOINTS

HEAVY THIGHS AND  
HIPS COME UP  
BEHIND BELLY

WIDE BELLY SQUISHED  
BETWEEN JOINTS AND  
PELVIS, IMPORTANT  
CHEST PRACTICALLY  
DISAPPEARS

FOLDS OF  
FLESH PUSHED  
OUT TO SIDES  
OF MOUTH

FULL LIPS  
FRAME GAPING  
MOUTH WITH  
RAZOR TEETH

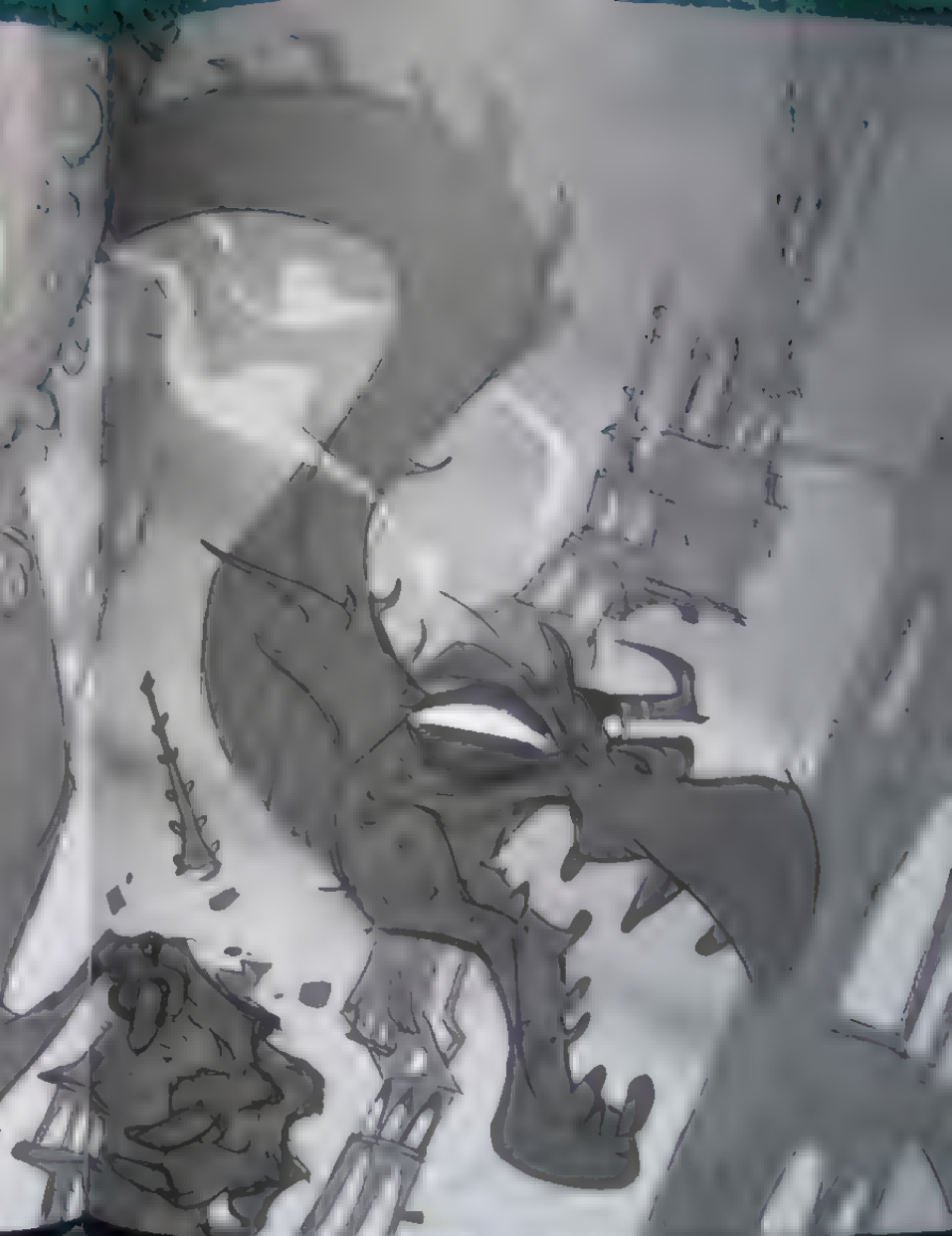
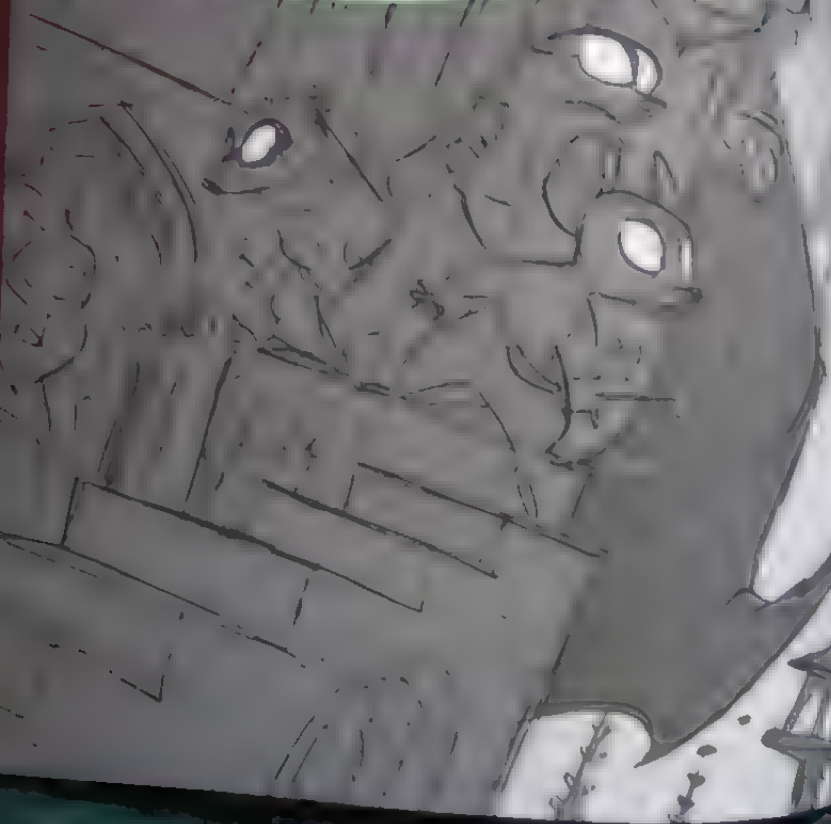
FOLDS OF FAT WHERE  
DIFFERENT PARTS OF  
BODY MEET OR BEND

FAT CHEST DROOPS  
DOWN TO SIDES OF  
STOMACH, REINFORCING  
SHAPE OF BELLY

STYLIZED  
THEATRICAL  
EYEBROWS

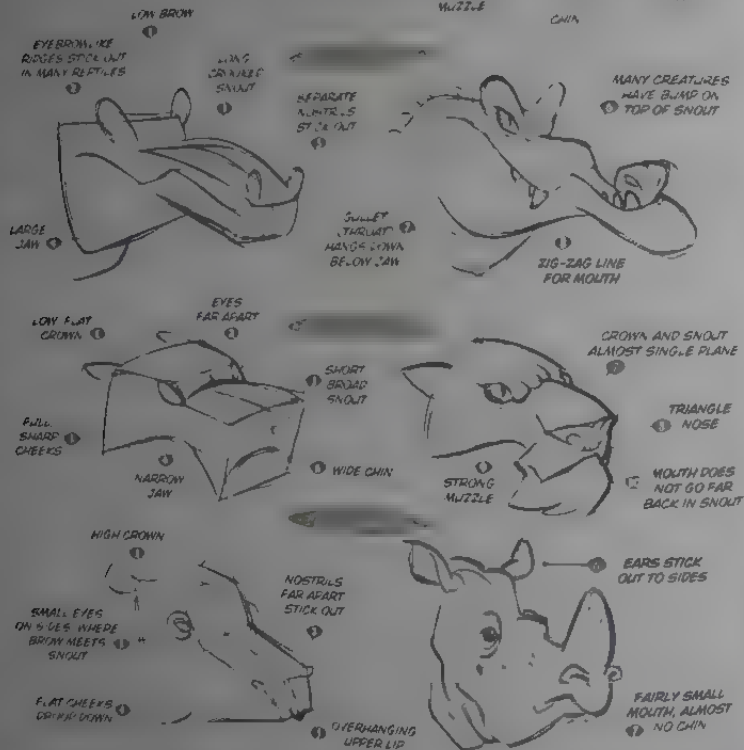
CREEDY EYES  
EYEBROWS BY  
EYE JUNK AND  
SHADES IN  
WITH MOUTH AND  
TEETH

SHARP  
A MOUTH

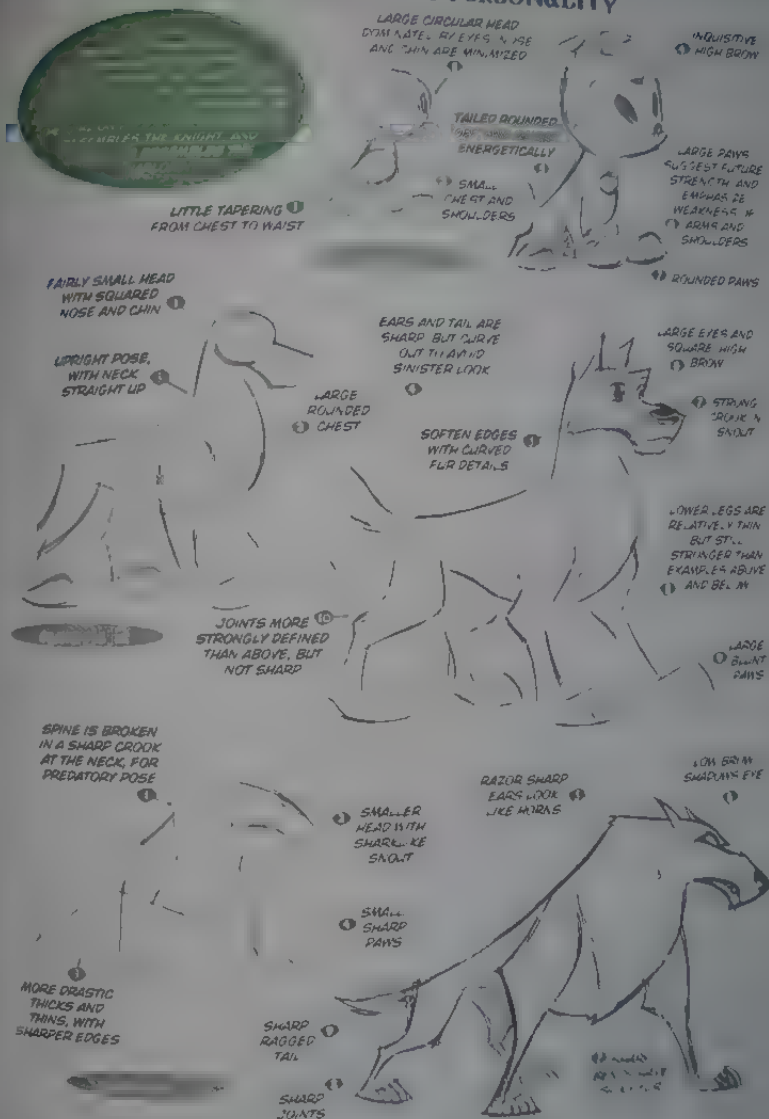


# INTRODUCING ANIMALS

DESPITE OBVIOUS DIFFERENCES AND FUR MOST ANIMALS HAVE THE SAME BASIC HEAD THAT WE SAW ON P. 60 BY LENGTHENING THE SNOUT RAISING THE BROW OR MAKING OTHER ADJUSTMENTS TO SPECIFIC PARTS OF THE HEAD YOU CAN SUGGEST A CERTAIN ANIMAL EVEN BEFORE YOU ADD THE SURFACE DETAILS



# ANIMAL BODIES AND PERSONALITY



# WOODLAND CRITTERS

LET'S START WITH SOME RELATIVELY SIMPLE ANIMALS: SQUIRRELS, RABBITS, AND OTHER WOODLAND CRITTERS. THEY OFTEN HAVE PLAYFUL, CHILDLIKE PERSONALITIES AND THEY AID WANDERERS, DRUIDS, AND FAIRIES.

GENERALLY THESE ANIMALS ARE ABOUT SPEED AND WARINESS, RATHER THAN STRENGTH. MINIMIZE CHEST AND SHOULDERS, AND EMPHASIZE THE HEAD AND ESPECIALLY THE WIDE, ALERT EYES.

LARGE, BROAD HEAD. CRITTERS IN WOODLAND HAVE THREE MAIN TAIL.

THOROUGHLY BALANCE STOMACH AND WEIGHT AT RIPS.

UPPER LEG IS TWICE AS LONG AS LOWER LEG.

SHALL, MINOR.

IN 2 FEET AND TUES.

RAISE DOWN TO MAKE "WAGGERS" MORE FREELY AND SWIFTLY.

CONNECT SNOUT AND CHEEKS TO TORSO IN CLEAN SHEET. MINIMAL NECK.

WITH TAIL AND EARS, KEEP SHAPES INTERESTING BY MAKING PARALLEL CURVES. ADD HINT OF FUR LINES AT SHARP CURVES.

SHALL, MINOR. AS LITTLE AS POSSIBLE. CRITTERS IN WOODLAND HAVE THREE MAIN TAIL.

"HEELS" FLUFF OUT FROM SIDES OF FACE FROM EYE LINE DOWN TO BOTTOM.

MINIMIZE NECK AND SHOULDERS.

FUR MAKES PELVIC AREA AND THIGHS LOOK LARGER THAN TORSO.

EYES ARE NOT PARALLEL. THEY SLANT IN TOWARDS SNOUT.

MONTH GENERALLY FOLLOWS BOTTOM CURVE OF HEAD.

NO CHIN.

FUR IS THICKEST AND MOST OBVIOUS AT ELBOWS, KNEES, CHESTS, CHEEKS, AND TAIL.

TOES STICK TOGETHER AS SINGLE SHAPE.

EYES REST ON TOP HALF OF FACE.

FACE SLOPES OUT TO MEET MUZZLE.

WIDEST PART OF ARM IS ELBOW. UPPER ARM LOOKS THICKER BECAUSE OF FUR.

HEAD IS COMPLETELY IN FRONT OF BODY. NECK CONNECTS WITH BOTTOM QUARTER OF HEAD.

MOST ANIMALS WALK WITH ALTERNATING LIMBS FAR APART ON ONE SIDE, AND CLOSE TOGETHER ON OTHER.

SINCE LEGS ARE LONGER THAN ARMS, RUMP IS HIGHER THAN SHOULDERS.

RELAXED CRITTERS KEEP TAIL CURVED UP FROM BODY.

ALTHOUGH ONLY THIS ONE PART IS ACTUAL LEG, YOU CAN DRAW WHOLE UPPER LEG AS ONE FURRY MASS.

STOMACH FUR SWEEPS DOWN FROM CHEST TO KNEES.

WHEN NECK IS BENT BACK LIKE THIS, FOLD OF SKIN BEHIND HEAD WRINKLES UP.

FOOT BENDS FORWARD AND BACKWARD AT TOES, ROUGHLY FINAL QUARTER OF FOOT.

STROLLING CRITTERS WILL HAVE TWO OR THREE FEET ON THE GROUND AT ONCE FOR BALANCE — A FLEEING CRITTER WILL HAVE ONLY ONE (OR NONE!) ON THE GROUND.

WHEN FINGERS ARE WALKING, MASS TOGETHER LIKE A FOOT.

EVEN IN LONG SWEEP OF LEG, HEE! STICKS OUT.

LONG, SLINKY BODY STAYS LOW TO THE GROUND, AND IS ALMOST (BUT NOT QUITE!) SAME THICKNESS THROUGHOUT — LIKE A SERPENT.

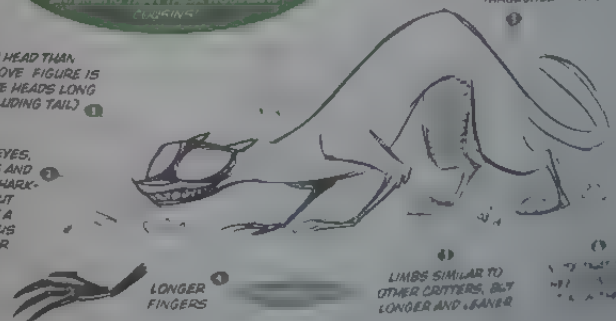
SMALLER HEAD THAN EXAMPLE ABOVE. FIGURE IS FOUR TO FIVE HEADS LONG (NOT INCLUDING TAIL).

OVERSIZED EYES, SHARP EARS AND TEETH, AND SHARK-LIKE SNOUT SUGGEST A DANGEROUS PREDATOR.

LONGER FINGERS.

LIMBS SIMILAR TO OTHER CRITTERS, BUT LONGER AND SLENDER.

## CRITTERS IN MOTION



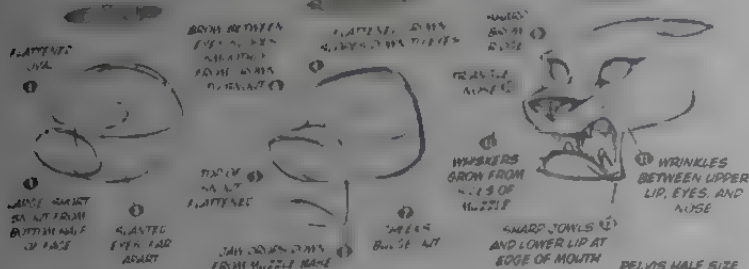


# FELINE

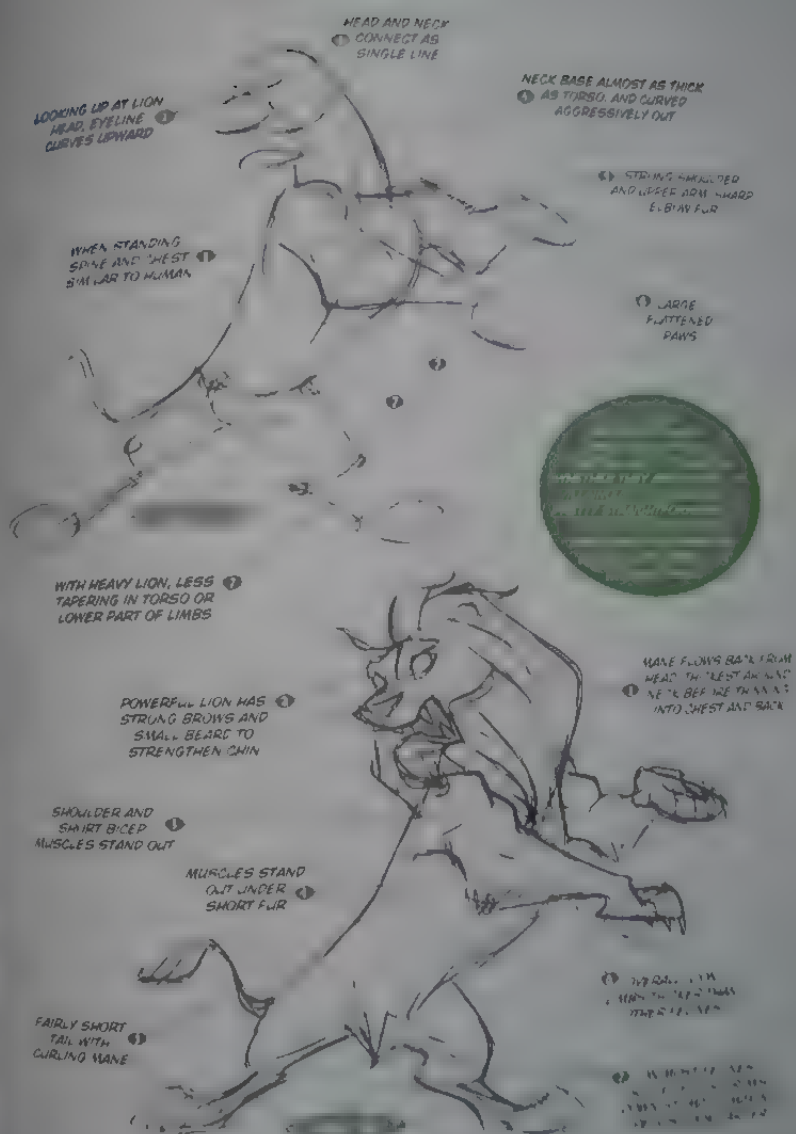
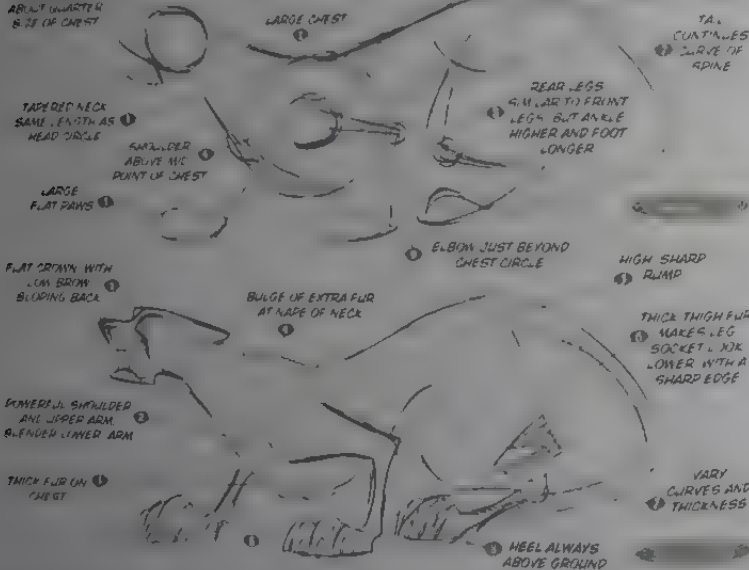
RANGING FROM ALLEY CATS TO REGAL LIONS.  
FELINES ARE LONGER SLINKER AND MORE  
POWERFUL THAN WOODLAND CRITTERS

GENERALLY FELINES ARE MORE CURVY THAN  
THEIR CANINE RELATIVES ALTHOUGH THE  
LARGER CATS ARE MORE POWERFULLY BUILT!

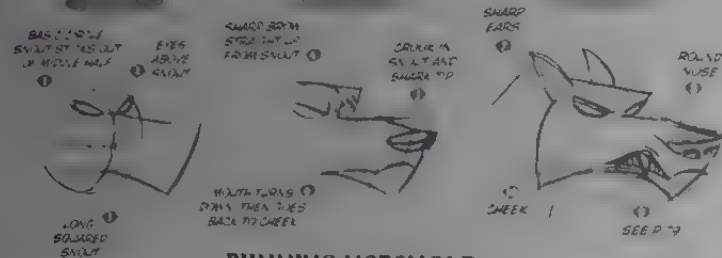
## FELINE HEAD



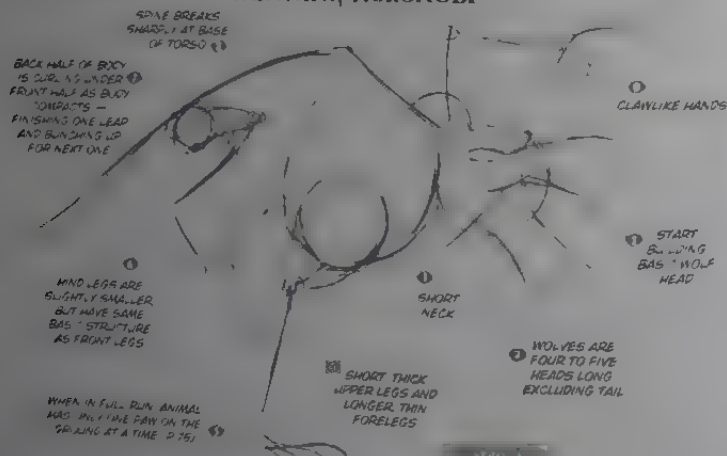
## CROUCHING CAT



## CANINE HEAD

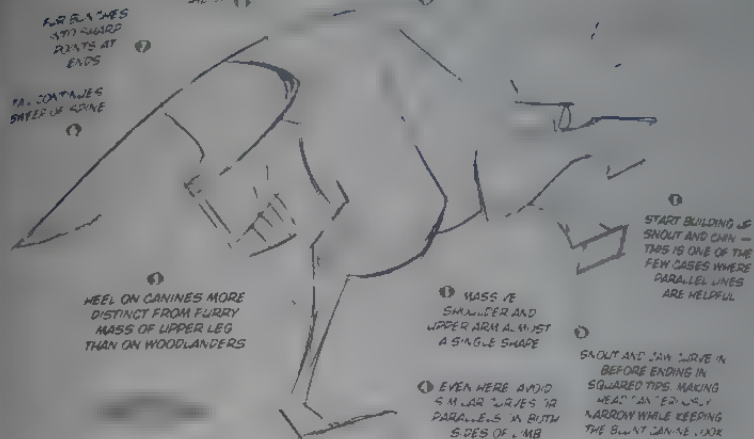


## RUNNING WEREWOLF

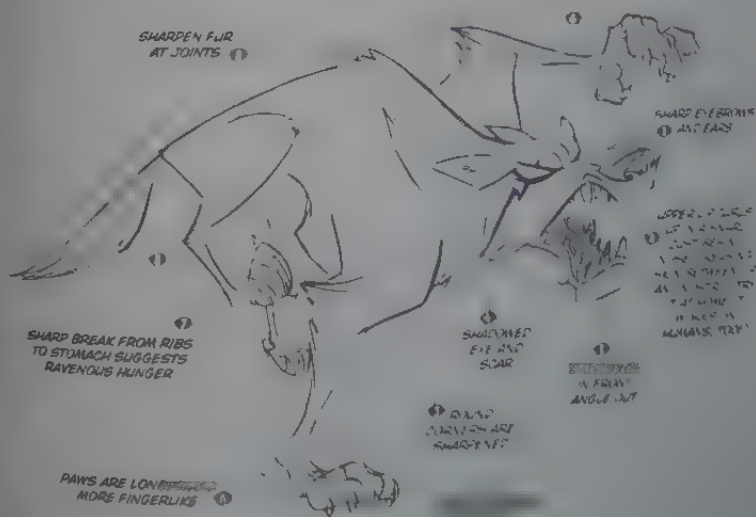


- 78 -

3.16 AD TURNED FOR  
"INTALE - ROOM HEAD"  
TO BREAK A GEN

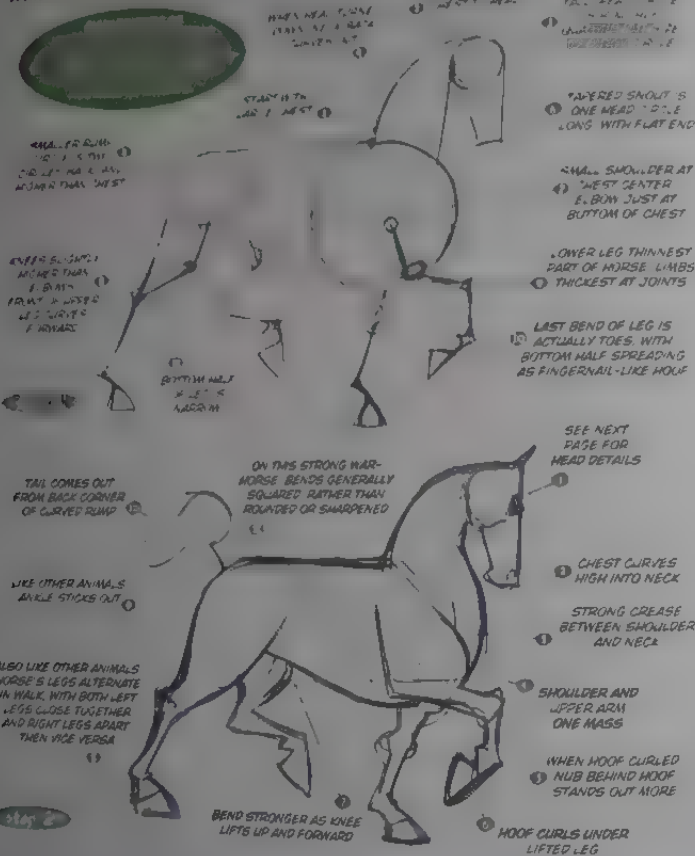


## SHARPEN FUR AT JOINTS

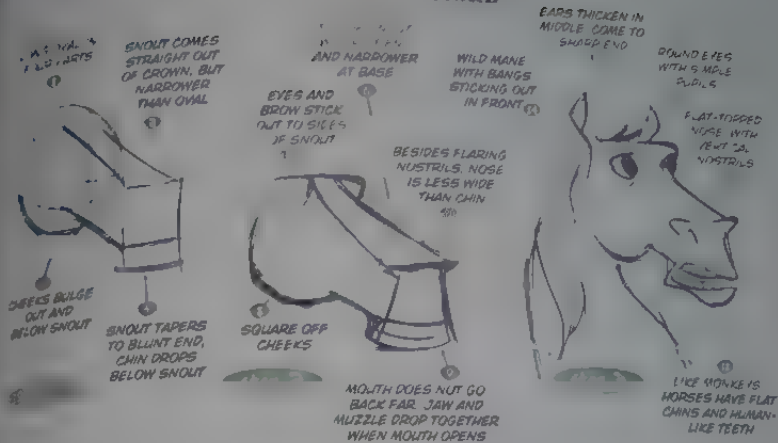


AS BOTH THE MAIN SOURCE OF TRANSPORTATION AND THE MOST POWERFUL WEAPON IN AN FANTASY ARMY THE HORSE IS ONE OF THE MOST IMPORTANT AND UNDERAPPRECIATED ANIMALS.

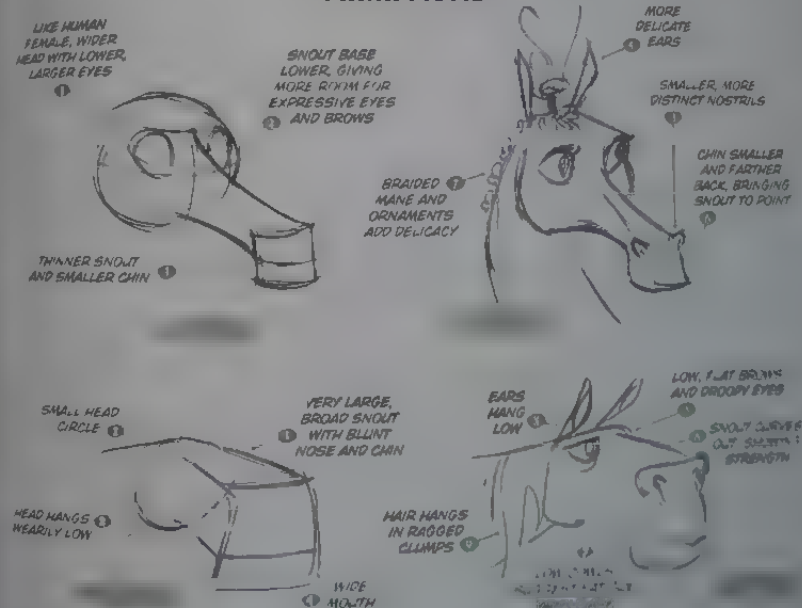
THEIR COMBINATION OF STRENGTH AND GRACE MAKE HORSES DIFFICULT TO DRAW, ESPECIALLY IN A FIN. A TYPICAL HORSE HAS THE FOLLOWING PROPORTIONS:



## THE HORSE HEAD



## VARIATIONS



# THE HORSE IN ACTION

SMALL NADIR  
MARE & HEAD

NECK STRAINS FORWARD  
IN MOTION, BACK OF  
NECK LESS CURVED

KNUCKLED  
WITH RUMBLE

SLIGHTLY MORE THREE  
DIMENSIONAL VIEW OF  
HORSE, BEING CHEST  
AND OTHER "CIRCLES"  
AT AN ANGLE

WALKING HORSE HAS SAME  
ALTERNATING LEG  
MOVEMENT AS OTHER  
ANIMALS, BUT GALLOPING  
HORSE HAS ECHOING LEG  
MOVEMENTS, FRONT LEFT,  
FRONT RIGHT, REAR LEFT,  
REAR RIGHT

IN GALLOP, BOTH  
RIGHT LEGS LEAD  
BEFORE BOTH  
LEFT LEGS, AND  
VICE VERSA

WHEN NECK EXTENDED  
NECK AND HEAD AS  
LONG AS BODY

ON EACH SIDE OF CHEST  
BROADEN CHESTWORK  
FROM BOTTOM FRONT  
QUARTER

HEEL STANDS  
BENT LEG

ONLY ONE HOOF  
TOUCHING (OR ALMOST  
TOUCHING) GROUND

URGENT  
URGENCY

A GOOD RIDER KEEPS SPINE  
STRAIGHT AND GRIPS  
HORSE'S SIDES WITH KNEES

REINS ARE HELD IN  
HORSE'S MOUTH,  
AND COME OUT ON  
EITHER SIDE

SHOULDER  
CREASES MOST  
CLEAR WHEN  
LEGS LIFTED

FRONT LEGS IN  
SIMILAR POSES, BUT  
NOT PARALLEL

KEEP TIPS SHARP AND  
STRAIGHT AND KEEP  
LEGS SLENDER, TO ADD  
GRACE AND MOTION

LONG TAIL SWEEPS  
BACK TO EMPHASIZE  
HORIZONTAL MOTION

BULLISH NECK -  
STRAIGHT IN FRONT  
AND STRONGLY  
CURVED IN BACK

STANDING  
BLUNT  
HEAD

LEG SOCKETS  
TAKE UP ENTIRE  
SIDES OF HIPS

CHEST WITH CURVED-UP HORIZONTAL LINE  
(SINCE WE ARE LOOKING UP AT IT, KEEPING  
ALL THE BASIC SPHERES, CUBES ETC.  
CONSISTENT WITH THE SAME VIEW MAKES  
THE POSE CLEARER AND MORE BELIEVABLE)

SHOULDERS ARE ON  
SIDES OF CHEST

LEGS SIMILAR BUT NOT  
PARALLEL, HOOFES  
CURLED CLOSE TO CHEST  
BEFORE STRIKING OUT

LEGS FORWARD TO  
BALANCE BODY, AND  
FOR ONCE LEGS ARE  
ROUGHLY PARALLEL

FLARING NOSTRILS  
AND TURNED-OUT  
EARS SHOWN  
TENSION

SHARPEN CURVES  
TO ADD DYNAMISM  
TO POSE

OBSOLETE AGGRESSIVE  
BEND OF NECK

ROLADED  
RUMP

CROOK JUST  
BEFORE

HARD HOOF,  
LIKE THE BASE  
OF A CONE

HAIR FLOW  
(IF ANY)

"HORSESHOE"  
BOTTOM OF  
HOOF

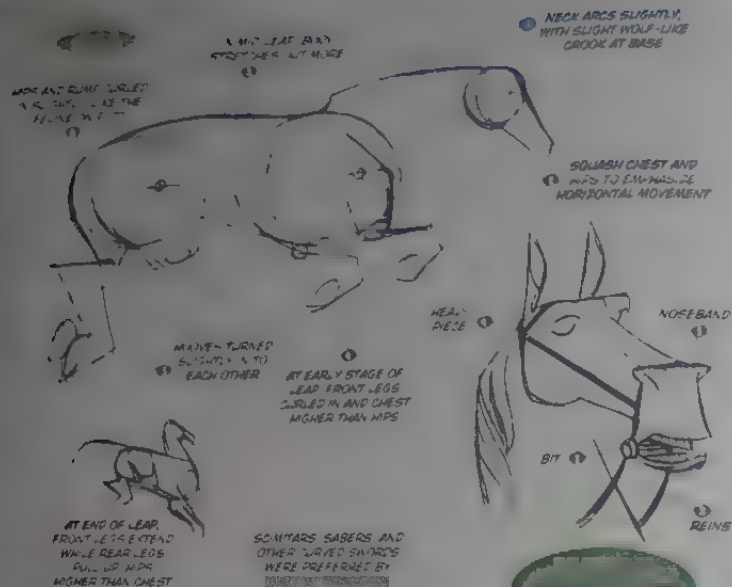
TAIL CURLS UNDER  
TORSO, ADDS VISUAL  
MASS TO SUPPORT LEGS

SQUARE OF  
BENT LEG

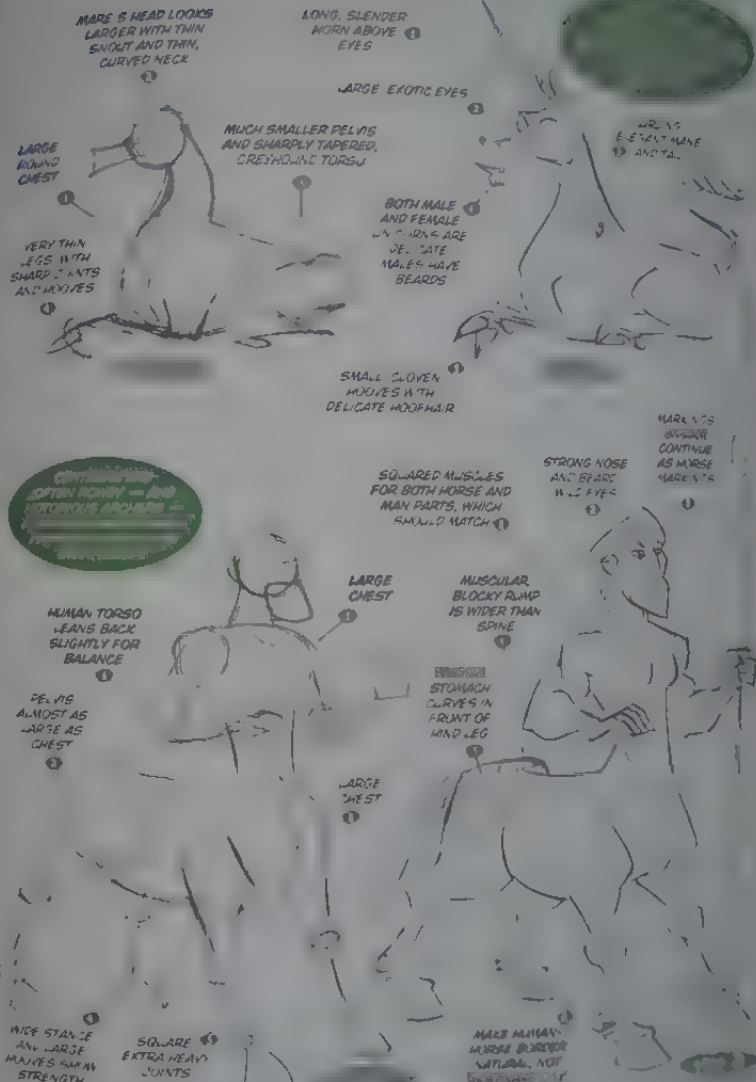
FLARE OF LEGS  
AT THE KNEES  
EACH OTHER AT THE HIPS

THICK HAIR AND  
HEAVY HOOFES  
ADD STRENGTH  
TO THE LEGS





## HORSING AROUND



THE TRUE LORDS OF FANTASY ARE DRAGONS. ANCIENT, MYSTERIOUS AND MAGICAL, DRAGONS ARE THE GREATEST OBSTACLE — OR AID — IN ANY HEROIC ENDEAVOR.

DRAGONS HAVE BEEN DESCRIBED IN A VARIETY OF WAYS, BUT CARTOONED DRAGONS SHOULD REFLECT THE INNER NATURE OF THE BEAST. START WITH THE BASIC IDEA OF THE DRAGON.

DRAGONS WERE TIED TO BOTH DESTRUCTIVE STORMS AND BENEVOLENT RAINS. SOME WERE DEATH-DEALING AS HALLOWEEN MONSTERS, BUT THEY SEEMED TO FEEL JUST AS WELL WITHIN THEM.

WORMS ARE A SIGN OF ANIMAL POWER AND IN THE MIDDLE AGES WERE ALSO A SIGN OF EVIL.

"DRAKON" MEANS STARE IN ANCIENT GREEK — MANY DRAGONS HAD A MYSTIC OR DEADLY GAZE.

DRAGON BREATH WAS TYPICALLY PHOSPHORESCENT, FIERY OR ENCHANTED.

THE MOST ANCIENT DRAGONS WERE SAID TO HAVE LEATHERY WRINKLED SKIN.

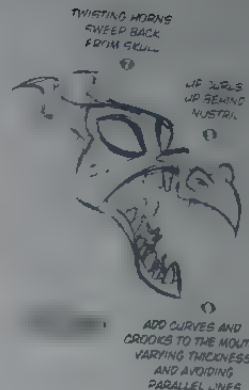
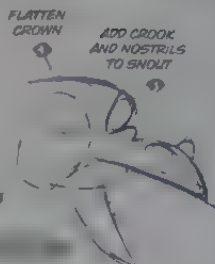
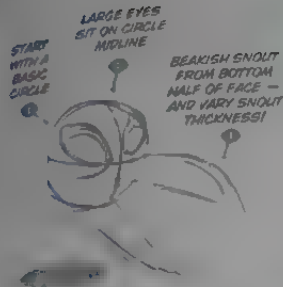
LONG TAIL LIKE A THUNDERBOLT.

WATERY TOADS WERE ALSO CONSIDERED MAGICAL — TRY A FEW WARTS!

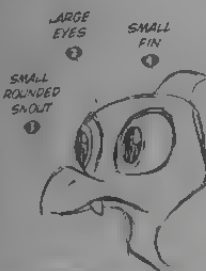
THE BELLIES OF DRAGONS ARE NOTORIOUSLY VULNERABLE.

DRAGONS ALL OVER THE ANCIENT WORLD WERE COMPARED TO SERPENTS. RATHER THAN LIZARDS, SERPENTS LIVED IN MYSTERIOUS LIFE-GIVING WATERS AND SHED THEIR SKIN TO ACHIEVE IMMORTALITY.

USUALLY DESCRIBED WITH LION'S CLAWS OR BIRD'S TALONS.

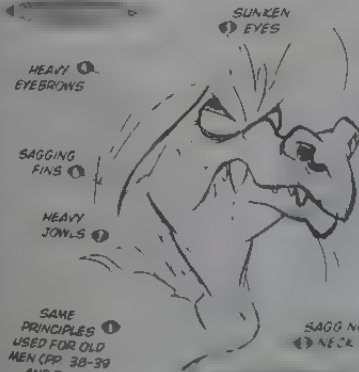
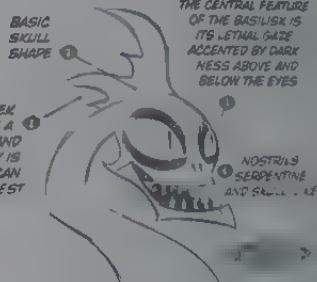


## VARIATIONS



SAME PRINCIPLES USED FOR GIRL (P. 25) AND WOODLAND CRITTERS (P. 74) APPLY HERE.

BASILISKS (FROM THE GREEK WORD FOR "CROWN") HAVE A CREST ON THEIR HEADS — AND SINCE THEIR MORTAL ENEMY IS THE ROOSTER, PERHAPS IT CAN RESEMBLE A ROOSTER'S CREST.



LARGE CROOKED SNOUT.

VIKINGS TYPICALLY PICTURED DRAGONS (OR "WORMS") WITH EAGLE OR WOLF HEADS.

SWEEP-BACK EAGLE CROWN.

WERE ALSO POPULAR.

LARGE NOSTRILS.

WOLFISH JAW AND CHEEK.

VIKING.

SAME PRINCIPLES USED FOR OLD MEN (PP. 38-39 AND P. 42).

SAGGING NECK.

# THE DRAGON WALK

1.47 RAY HALL KERN  
Y. 102 HALL K  
ARCH THE H.S. TOL  
H. 102 HALL K  
BUTTERFLY HALL

1.48 HALL KERN  
H. 102 HALL K  
BUTTERFLY HALL

CARRY THROUGH MARK  
FOR THE H.S. TOL  
H. 102 HALL K  
BUTTERFLY HALL

SHARP  
WINDLASH  
BEND IN TAIL

VARY  
THICKNESS  
IN CLAWS

LINES ON UNDERSIDE  
HELP GIVE ILLUMINE  
OF BLOODLINE

SHARP JOINTS  
AND EDGES

SHARP  
ANGLED  
MARK

WITH THE  
REAR LEGS  
H. 102 HALL K  
BUTTERFLY HALL

START WITH A  
H. 102 HALL K  
BUTTERFLY HALL

THINGS ARE NOT BELAY  
PELVIS BUT IN THE H. 102 HALL K  
BUTTERFLY HALL

AGAIN LEG STRUCTURE  
SIMILAR TO WOODLANDERS

RAISED SHAPE SIMILAR TO  
H. 102 HALL K  
BUTTERFLY HALL

SUGGESTION OF  
CHEST DOESN'T  
INTERUPT FLOW  
OF BODY

FEATURES AND  
VARY THICKNESS  
IN SNOOT

1.49 HALL KERN  
H. 102 HALL K  
BUTTERFLY HALL

1.50 HALL KERN  
H. 102 HALL K  
BUTTERFLY HALL

A L.A.W. LARGER REAR LEGS  
SIMILAR TO WOODLANDERS  
ESPECIALLY THINGS WHICH  
ARE SAME SIZE AS HIPS  
WHERE THEY CONNECT

CURVES OF  
BENEVOLENT  
CHINESE DRAGON  
MORE ROUNDED

B. 102 HALL K  
BUTTERFLY HALL

NOTE THAT ENDS ARE  
NEVER PERFECTLY  
STRAIGHT — THEY  
ANGLE FORWARD OR  
BACKWARD TO KEEP  
SHAPE INTERESTING

LIKE WOODLAND  
CRITTERS, FRONT LEGS  
AND SHOULDERS  
SMALLER

BUILD UP CURVED  
CROWN, SNOOT, AND  
HEADLIGHT-LIKE  
NOSTRILS, KEEPING  
HEAD ELEGANTLY THIN...  
BUT NOT TOO SHARP!

DEERLIKE HORNS AND  
EARS, WHICH (LIKE  
SERPENTINE BODY) ARE  
SIGN OF IMMORTALITY

MORE ORNAMENTAL  
CHINESE DRAGONS  
HAVE FLOWING  
CORN WHISKERS

LESS REPTILIAN THAN EUROPEAN  
BREEDS. CHINESE DRAGONS  
HAVE WHISKERS AT JOINTS —  
SIMILAR TO CANINE FUR

CHINESE DRAGONS HAD EXPLICITLY  
BIRD CLAWS, FOUR FOR LESSER  
DRAGONS, AND FIVE FOR THOSE  
ASSOCIATED WITH THE EMPEROR

# DRAGON FLIGHT

SMALL, SOFT-  
SHAPED WINGS

AIRBORNE DRAGONS ARE LIGHT AND NOT MUSCULAR (THEIR STRENGTH COMES FROM SIZE AND MAGIC), SO SMALL SHOULDERS AND CHEST MINIMIZED BY BROAD RIBS

HEAD MUST  
DOMINATE HEAD

step 1

WINGS CONNECT TO  
LEGS AND TAIL TO  
CREATE KITE SHAPE,  
PERFECT FOR GLIDING

ENORMOUS WINGS MAKE LAND  
MOVEMENTS SLAMMY; MINIMIZE  
UNNECESSARY LEGS

CRACKS AND SPOTS  
ON WINGS SUGGEST  
AGE AND DECAY

SHARP BRISTLES  
ON CHIN, CHEEKS,  
AND COLLAR

SMALL HORNS OR  
EYEBROWS CAN  
MOVE, AND HELP  
SHOW DRAGON'S  
EXPRESSIONS —  
LIKE CHIN-  
WHISKERED CHINESE  
DRAGON ON P. 89

step 2

LIKE WOLF, EXTRA  
FUR AT PELVIS  
AND UPPER LEGS

SHARP,  
STARVING  
RIBS

NAKED  
RAT TAIL

BAT-LIKE FACE IS  
SIMILAR TO WOLF,  
BUT WITH THINNER  
SNOUT AND LARGE,  
SHARP NOSE

AT THE CLOSE  
OF THE MIDDLE AGES,  
SERPENTINE FEATURES WERE  
SUSPLANTED BY CAT, WOLF, RAY,  
GOAT, AND BAT FEATURES —  
ANIMALS TIED TO MYTHOLOGY  
AND FORGOTTEN MAGIC!

step 1

SMALL CHEST AND  
LARGE PELVIS, LIKE  
WOODLANDERS

NECK TO TAIL IS  
ONE LONG,  
SLENDER SILENCE

HEAD WITH LONG  
CROCODILE SNOUT

NECK MAKES AN  
ELEGANT "S" CURVE

LARGER HIND LEGS,  
ESPECIALLY THIGHS, FOR  
LEAPING INTO THE AIR

THIN ARMS WITH  
SHORT UPPER ARMS  
AND LONG FOREARMS  
AND FINGERS

step 2

AERODYNAMIC  
FIN FOR FLIGHT

LARGE JAW AND THIN  
SNOUT OF CROCODILE

LEGS IN REST HANG  
BACK AERODYNAMICALLY  
CLOSE TO BODY

SHARP, SHARPLY  
DEFINED SHOULDERS  
STRAIN IN FLIGHT

LONG, THIN FEET  
AND CLAWS FOR  
SNATCHING PREY  
OUT OF THE AIR

WINGS CURVE DOWN  
INTO HIPS AT BASE

## DRAGON DETAILS

NO BULGING  
HUMAN MUSCLES

WRINKLES!

SEPARATE  
THUMBS, LIKE A  
SPUR, TO DIG  
INTO VICTIMS

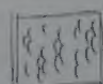
THIN,  
KNOBBY  
CLAWS

BIRD AND  
LIZARD CLAWS  
BULGE AT  
TIPS

THIN,  
KNOBBY  
CLAWS

GOOD!

CURVED  
TALONS OR  
FINGERNAILS  
GROW OUT OF  
TIP OF CLAW



SIMPLE SUGGESTION  
OF FISH-LIKE SCALES,  
SIMILAR TO CHAIN-  
MAIL ON P. 26



SIMPLER, SMALLER  
PATTERN FOR SMALL  
SURFACES OR  
FARAWAY DRAGONS



MORE DETAILED  
SCALES — BUT  
ALWAYS BREAK UP  
PATTERN TO KEEP IT  
INTERESTING



KNOBBY LIZARD SKIN —  
START WITH FEW LARGE  
CIRCLES, SCRIBBLE IN  
MANY OF SMALLER CIRCLES





## AFTERWORD

SO THAT WAS YOUR INTRODUCTION TO THE WORLD OF FANTASY CHARACTERS! NOW THAT YOU'VE SEEN THE BASIC ELEMENTS OF FANTASY CARTOONING, YOU CAN DEVELOP YOUR OWN UNIQUE CHARACTERS, MONSTERS, AND ACTION POSES. BUT REMEMBER — THIS BOOK (AND OTHERS LIKE IT) ARE JUST THE STARTING POINT! IT'S UP TO YOU TO PUSH THE BOUNDARIES OF WHAT IS NORMAL AND WHAT IS STRANGE... BECAUSE SOMEWHERE BEYOND LIES THE BEAUTIFUL, HORRIFYING, HILARIOUS, AND MYSTIFYING WORLD OF FANTASY!

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THERE ARE LITERALLY THOUSANDS OF AMAZING FANTASY STORIES AND ARTISTS TO INSPIRE YOU. BELOW IS A BRIEF LIST OF SOME OF MY FAVORITES! AND DON'T FORGET ALL THE GREAT MATERIAL FROM HISTORY, CENTURIONS AND HERALDRY AND MONGOL HORDES!

## BOOKS

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L. FRANK BAUM

## ARTISTS

WAYNE ANDERSON
COR BLOK
DON BLUTH
("THE SECRET OF NIMH,"
"DRAGON'S LAIR")
LEO & DIANE DILLON
EDMUND DULAC
EYVIND EARLE
("SLEEPING BEAUTY," "FANTASIA")
EDWARD GOREY
IAN MILLER
HIYAO MIYAZAKI
("TOTORO," "SPIRITED AWAY")
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